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CIEN ANOS DE SOLEDAD: "MAGICAL REALISM" IN
THE PRESENT DAY LATIN AMERICAN NOVEL

by

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B.A. University of Montana, 1967

Master of Arts

University of Montana

1970

Presented in partial fulfillment
of the requirements for the degree

Master of Arts

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May 22, 1970
Date

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TABLE OF CONTENTS

Chapter	Page
I. <u>CIEN ANOS DE SOLEDAD</u> : "MAGICAL REALISM" IN THE PRESENT DAY LATIN AMERICAN NOVEL.....	1
II. "MAGICAL REALISM" WITHIN THE WESTERN LITERARY TRADITION.....	12
III. COMPARATIVE STUDY OF GARCIA MARQUEZ' WORK PRIOR TO <u>CIEN ANOS DE SOLEDAD</u>	27
IV. A STUDY OF "MAGICAL REALISM" AS ACHIEVED IN <u>CIEN ANOS DE SOLEDAD</u>	78
V. SUMMARY.....	118
VI. BIBLIOGRAPHY.....	122

CHAPTER I

CIEN AÑOS DE SOLEDAD: "MAGICAL REALISM" IN THE PRESENT DAY LATIN AMERICAN NOVEL

Cien Años de Soledad by Gabriel García Márquez, a best seller in Latin America since publication in 1967, has been praised by European and Latin American critics for its technical mastery of "magical realism."

"Magical realism," so named in the mid-1920's by Franz Roh, German critic of contemporary art, is an artistic world in which the real is perceived from a magical or unreal perspective and the fantastic or incredible is made concretely real. The artist surrounds everyday objects and events with an atmosphere of mystery. His subjective treatment of the common, while not totally disguising its familiar reality from the reader, creates a sense of incongruity. The incongruity makes the real seem fantastic. Visual, everyday reality is distorted, dissimulated, and often superficially transformed into a dreamlike illusion of the unreal or the absurd. On the other hand, the artist gives the mysterious or the fantastic concrete, objectively exact, and often visual form. By this verbal or "tied" image, to use the term of I. A. Richards in Principles of Literary Criticism (New York: 1928) pp. 119-120, the unreal becomes sensorially

and convincingly real. "Magical realism" is a world in which the novelist's creative intuition, to use the term of Amado Alonso in Poesía y Estilo de Pablo Neruda (Buenos Aires: 1966) p. 36, and his narrative style have erased the fine boundary between reality and fantasy. The fictitious world does not distinguish between fantastic or real; fantasy and reality touch, overlap, and become--to one's confusion or illumination--inseparable.

"Magical realism" can be better understood by reference to its twentieth century beginnings. In an article in Hispania, XXXVIII, No. 2 (May 1955), "Magical Realism in Spanish American Fiction," Angel Flores calls the trend of "magical realism" a First World War period reaction of all arts--especially literature and painting--against the limitations in photographic realism. (p. 188).

Nineteenth century art was dominated by realism and naturalism. The world was a scientific laboratory for both the arts and the sciences. Emilio Zola, French novelist, exemplifies the technique of literary naturalism, that of minute, impersonal observation. The novel assumed a documentary, scientific role. Description is exact; repugnant and ugly details of life are emphasized. Natural and social determinism controls the characters. Emphasis on accurate observation makes didactic social protest common.

The early twentieth century shows a trend of intellectual and artistic renovation. Modernism--evident in literature and especially in poetry--is a return to art for art's sake and is best exemplified in the poetry of Ruben Dario. Emphasis is on beauty, refined expression understood by a cultured minority, fantasy and novel impressions, and freedom in poetic forms. The common or ugly aspects of everyday reality are evaded through experimentation with the exotic and the elegant. The artist's world, isolated from the real, is that of his creative imagination.

Post-modernism and the subsequent vanguardist movement form a transitional period between modernism and contemporary art. By new artistic forms, the vanguardists attempt to relate art of the creative imagination to everyday reality previously evaded by modernism..The vanguardist movement, in the social-historical context of the first great twentieth-century world war, occurs in a period of metaphysical preoccupation about reality and human existence and results in a search for novel and original expression of human experience. As a consequence, it is an artistic period characterized by experimentation in perspective and results in original art forms. The artist tries to capture the world of real objects as well as the obscure and spontaneous workings of the subconscious and the imagination.

Two main artistic perspectives are recognized in the art forms produced: expressionism (by which the actual appearance of objects and events are governed entirely by subjective impressions and sensations of them) and surrealism, to use the term in a general sense, an exaltation of the irrational elements of life over the rational. "Magical realism" may be considered to have been influenced by both of these artistic tendencies.

Thus it may be seen as a literary tendency influenced in part by movements within Western literature of the Twentieth Century. One of the most recent examples of the technique of "magical realism" also appears to be one of the most successful in realizing the fullest expression of its stylistic potentialities. I refer to Cien Años de Soledad, the subject of this study.

No novel--prior to Cien Años de Soledad-- has utilized "magical realism" so adequately in representing the human reality of isolated, small-town, tropical Latin America. Previous novelistic expression of the individual and the social community ravaged by extreme heat, poverty, civil wars, political corruption, religious guilt and superstitions, foreign colonialism, and imperialistic exploitation was either local color narrative dwelling on regional dialect, customs, folklore, and prototype individual-cultural dramas, or extreme realism tending

toward naturalism. The latter directly accented political-historical struggle, social injustices, and the need for radical change. The narrative was confined to narrative provincialism or to politically committed artistic propaganda. At the other extreme, narrative attempts at universal artistic expression tended to evade the socio-economic political reality.

Tropical, small-town Latin America lacked a universally significant literary reality: one which could fuse universal literary art and reality into "magical realism." An author was needed who could, by creative vision and narrative style, fuse actual socio-economic political conditions and artistic imagination into a total expression of the human reality of this Latin American region.

It is for this reason that García Márquez' achievement of precisely such a novelistic reality in Cien Años de Soledad merits serious study.

Cien Años de Soledad tells the story--or legend-- of a family named Buendía in a little town named Macondo-- isolated, anachronistic, and representative of countless communities in Latin America. In a century's history García Márquez relates a fantastic fable of seven generations in which individual and family madness and fantasy are intermingled with insignificant as well as moving drama. The prodigious family is the central focus, the

axis upon which the novel rotates, giving a fleeting, anecdotal, kaleidoscope view of Macondo's reality. The title is the ultimate analysis of individual as well as of family vital experience. The entire lineage is obliterated shortly after the birth of the "hijo de cola de cerdo", a long feared curse stemming from the family's tendency to intermarry, and upon the decoding of their fatal destiny which was written with one hundred years' anticipation by a globe-trotting gypsy. The family members appear, disappear, re-appear, and finally are erased from the memory of mankind in a world flavored by the occurrence of political violence, economic exploitation by foreign investors, fraud, and outrageous abuses.

The latter themes, common to Latin American novels of social protest, have achieved new artistic expression. They coexist and are impregnated by the Buendías' world of human fantasy and subjective reality. Neither are they emphasized directly nor do they escape the distortion of a magical perspective. Nonetheless they are definitely present and possibly made to seem even more horrible in their secondary role as a fantasmal, elusive element of the multiple dimensions of human reality. The two worlds, fantastically and photographically real, touch, overlap, and become inseparable.

Through stylistic maturity, García Márquez has eluded both categories, the novel of artistic evasion and

the novel of commitment. While he has concentrated solely on being a good novelist, his finished product actually satisfies both tendencies and allies itself with neither. The subjective perspective of the novelist has made art of the real, of the commonplace, of everyday reality. By this refinement of sensibility or perception, he has transformed the literary reality of Latin America: a magical reality where the real is not lessened but enhanced by the fantastic.

In a public interview by the Peruvian novelist Mario Vargas Llosa at Lima's Universidad Nacional de Ingeniería in 1967, García Márquez says that the magical or incredible is an everyday occurrence in Latin American life. Marvelous or absurd happenings are as frequent as the tale-bearers can report them. The Colombian-born writer's experience as a journalist may have stimulated his awareness of the fantastic dimension of reality just as did his childhood experiences and incredible memories of prodigious relatives and friends. He tells Vargas Llosa that "la irrealidad de la América Latina es una cosa tan real y cotidiana que está totalmente confundida con lo que se entiende por realidad" (Gabriel García Márquez and Mario Vargas Llosa, La Novela en América Latina: Diálogo (Lima, Peru: 1967) p. 40, hereafter referred to as La Novela.).

The difficulty, according to García Márquez, is not in perceiving the magical dimension, but in making it verisimilar to the reader when put into novelistic form. The dilemma is in the narrative style, the use and manipulation of content, form, and tone. García Márquez tells Vargas Llosa, "...es un problema en la medida en que el escritor tiene dificultad en transcribir los acontecimientos que son reales en la América Latina porque en un libro no se creería" (La Novela, p. 19).

In the same conversation, García Márquez explains that Latin American authors, upon trying to write down these extraordinary occurrences, instead of accepting them as realities begin to rationalize them saying "esto no es posible, lo que pasa es que éste era un loco" (La Novela, p. 21).

The solution, according to García Márquez, "es aceptar las cosas como las vemos sin tratar de explicarlas" (La Novela, p. 21). He declares that most extraordinary occurrences naturally have a logical explanation or one that can be fabricated. But, their crude, unexplained reality, by stimulating the imagination, opens limitless possibilities for the novelist. It reveals a more penetrating artistic perspective of reality. It plants seeds of imaginative potential. Their cultivation is left to each individual author.

The prime difficulty of this novelistic vision is

the constant artistic problem of technique. The fictitious world must make the fantastic as verisimilar and convincing as it is in everyday human existence.

At this point attention must be given to recent literary critical trends. A change has occurred in Latin American novelistic art due to a maturation of literary talent and orientation. The transformation has not only made it possible for a novelist such as García Márquez to excel in the art of narration but has also made it possible for his excellence to be recognized and appreciated.

Previously, Cien Años de Soledad might have suffered the polar controversy of being categorized as fantastic, evasive art (a pleasing, imaginative work of fiction) or a piece of political propaganda aimed at political systems, civil wars, and foreign investments that have ravaged South America--and specifically, in García Márquez' case, Colombia--in contemporary times.

Both categories jeopardize Cien Años de Soledad's position as a significant, penetrating present day Latin American novel. Both positions rigidly limit this novel, or any novel, because they ignore the quality of "magical realism" which makes reality art, and in which art becomes a refined perception, a transformation of reality.

In an article in Imagen, No. 19 (Caracas: February 29, 1968) "La Nueva Novela Latinoamericana" p. 6, Julio Ortega introduces a new generation of novelists, who incidently form the body of novelistic criticism in Latin America at this time. According to Ortega, they are acutely aware of the polemic: should the novel be considered as pure invention, fiction, or should it be truth which tends to end in socio-political propaganda?

Ortega says that from this conflict the Latin American novel has transcended to a less restricted dimension: "la obra abierta." The new generation of novelists attempts to fuse the opposing tendencies. The objective truth of life and the subjective magical dimension of life are one: a dual path leading to mutual revelation. Neither should the novel limit itself to fragmentization of the imagination from the real nor should it become trapped by the precise rigidity of photographic realism. The synthesis will be a new quality fertile in novelistic possibilities.

For this reason the novel is in a period of transition, an area of broad experimentation where the technical style is an art of integration: integration of external reality with the imagination, integration of existing and original narrative techniques, and consequent integration of Latin American novels to the world of universal novelistic art.

The significance of García Márquez, in the context of world literature, must be estimated in comparative relation to previous outstanding examples of "magical realism" and to other variations in the Latin American novel at this time.

The following study will attempt a comparative analysis of "magical realism" as embodied in particular literary styles. Special attention will be given to the style of García Márquez and the process of its development.

The study will consist of four subsequent chapters: Chapter II will briefly consider the literary attempts within the Western literary tradition to achieve "magical realism" in narrative style. Chapter III will attempt a comparative study in style of García Márquez' narrative art in works previous to technical accomplishment of Cien Años de Soledad. Chapter IV will analyze the actual style of Cien Años de Soledad in terms of the way in which tone, structure, and language make the magical dimension of reality verisimilar. Chapter V will be an attempt to summarize briefly the most important conclusions of this study.

una guerra trae

CHAPTER II

"MAGICAL REALISM" WITHIN THE WESTERN LITERARY TRADITION

The "magical realism" of Cien Años de Soledad can be best analyzed when compared to the literary tradition which has preceded it. Fantasy appears as early as the books of chivalry in Spain and is fused with reality in Cervantes' Don Quijote. In the Twentieth Century the term "magical realism" is first employed in the World War I period. Leading European proponents of the movement as well as later attempts in Latin American short narrative and the novel merit consideration.

Fantasy, as the creative product of unlimited imagination, is not new to the Western world literary tradition. In the Spanish language, it appears in the early books of chivalry, probably between the thirteenth and fourteenth centuries, culminating in Amadís de Gaula in the late fifteenth century. In an interview by Armando Durán in Revista Nacional de Cultura, No. 185, (Caracas: July, August, September 1968) p. 32, García Márquez comments on Vargas Llosa's intuition of a relation between Amadís de Gaula and Cien Años de Soledad:

Lo que pasa, creo yo, es que los autores de caballerías, formados en el delirio imaginativo de la Edad Media, consiguieron inventar un mundo en el cual todo era posible. Lo único importante para ellos era la validez del relato, y si creían necesario que al caballero le cortaran la cabeza cuatro veces, cuatro veces le cortaban la cabeza al caballero. Esta asombrosa capacidad de fabulación penetró de tal modo en el lector de la época, que fue el signo de la conquista de América. La búsqueda de El Dorado o de la Fuente de la Eterna Juventud, sólo eran posibles en un mundo embellecido por la libertad de la imaginación. Lo triste es que la literatura latinoamericana se hubiera olvidado tan pronto de estos orígenes maravillosos. Se han necesitado cuatro siglos para que Mario Vargas Llosa encontrara el cabo de esa tradición interrumpida y llamara la atención sobre el raro parecido que tienen las novelas de caballerías y nuestra vida cotidiana.

Cervantes' classic Don Quijote, a parody on the books of chivalry, combines truth with fantasy. The central character is a victim of delusion or madness for whom the books of chivalry become real. The episode of the windmill is a prime example of how Quijote confuses fiction with fact and reality. However, Cervantes' treatment of fact and fantasy is not that of "magical realism". In Don Quijote author and reader observe the central character's distortion of reality but do not, as in Cien Años de Soledad, share with the character the verisimilitud of the confusion.

Gómez-Gil, in Historia Crítica de la Literatura Hispanoamericana (New York: 1968) p. 80, says that by royal decree in 1531, the books of chivalry such as Amadís de Gaula were banned from the Spanish American colonies because they might distract or unfavorably influence the Indians. The chronicles of this period, however,

contained their own element of the fantastic in descriptions of the New World teluric and indigenous daily reality.

However, not until the Twentieth Century does the Latin American novel utilize this element of the fantastic in everyday reality in universally recognized literature. The novel first appears as a literary form in 1816 in the picaresque novel El Periquillo Sarniento, and passes through periods of romanticism, realism, and naturalism. The reason for the lack of "magical realism" may be, as recognized by García Márquez, an inadequacy of narrative style which could make the fantastic verisimilar.

As an integral part of everyday human reality, fantasy is introduced to the arts by the twentieth century movement which the critic Franz Roh in the mid 1920s named "magical realism." Ángel Flores cites three European proponents of the movement: Marcel Proust, Franz Kafka, and the latter's counterpart in painting, Giorgio de Chirico. (Flores, p. 188).

Through brief consideration of these three European masters of "magical realism", "magical realism" is not only explained through outstanding variations but is also given a foundation upon which subsequent works may be judged.

Proust fragments chronological time into multiple

spatial dimensions. His narrative technique is described by Joseph Frank in an article in Robert Wooster Stallman's Critiques and Essays in Criticism (New York: 1959) "Spatial Form in Modern Literature" p. 327: "...the narrator is presented with two images--the world as he had formerly known it and the world transformed by time that he now saw before him; when these two images are juxtaposed, the narrator discovers, the passage of time is suddenly experienced through its visible effects." Frank continues: "...to experience the passage of time, Proust learned, it was necessary to rise above it, and to grasp both past and present simultaneously in a moment of what he called "pure time" (Stallman, p. 328).

The result, according to Frank, "...is not really time at all, but perception in a moment of time, that is space" (Stallman, p. 328). By achieving in the narrative form what Frank calls "spatialization of time and memory", (Stallman, p. 328), Proust has given imaginative apprehension of past and present a simultaneous and concrete reality. The unreal of the memory is given the reality of a visual image. Memory--a formless part of the imagination--and tangible, sequential reality become equally real and consequently inseparable.

The works of Franz Kafka represent "magical realism" differently from Proust. Angel Flores says that Kafka

"...in his laboriously precisionist way...had mastered from his earliest short stories--"The Judgement"(1912) and "Metamorphosis" (1916)--the difficult art of mingling his drab reality with the fantasmal world of his nightmares. The novelty consisted in the amalgamation of realism and fantasy" (Flores, p. 189).

Kafka combines a rigorously objective and exact portrayal of the factual world with a dreamlike, magical dissolution of it. The style transforms the common of everyday reality into the awesome or unreal.

We may explain Kafka's style by a brief analysis of the first chapter of "Metamorphosis":

As Gregor Samson awoke one morning from a troubled dream, he found himself changed in his bed to some monstrous kind of vermin...it was no dream...His room, a real man's room--though rather small--lay quiet within its four familiar walls...The next train went at seven; to catch it he must hurry madly..."Gregor," someone called--it was his mother--"It is a quarter to seven. Didn't you want to catch the train?"..."Yes, yes, thank you, mother."..."Seven o'clock already," he said as he listened once more to the sound of the alarm clock. "Seven o'clock already and the fog has gotten no thinner!" He lay back again for a moment breathing weakly, as though in complete silence he could calmly return to his normal self...He began to rock on his back in order to get his whole body out of bed in one motion...
(p. 1)

Kafka's vision of reality is related to the twentieth century study of psychological abnormalities and the increased knowledge of human psychology. His narrative world gives symbolic and concrete form to abnormal fantasy;

his significance is that his literary style convinces and fantasy becomes real.

While Gregor's world of nightmare-become-reality continues to exist in repeated personal awareness of it and in physiological description of it, the narration includes detailed references to the everyday reality of alarm clocks, family members, and trains to catch. The unreal, neurotic fantasy has resulted in the symbolic identity with a cockroach and the real world has become absurdly unreal by coexisting unchanged with the metamorphosis.

Kafka's style of maintaining fantasy made real and reality made unreal in equal balance throughout the narration makes them, to one's confusion, inseparable, and thus equally verisimilar.

Kafka's counterpart in painting, Giorgio de Chirico, also is preoccupied with a style that will transform the commonness of everyday reality into the awesome or unreal. Ángel Flores quotes de Chirico: "What is most of all necessary is to rid art of everything of the known which it has held until now...thought must draw so far away from human fetters that things may appear to it under a new aspect" (Flores, p. 190). Art--in literature or in painting--must be a process of novelty and surprise.

The study, Giorgio de Chirico (New York: 1954), by

James Thrall Soby, the views of de Chirico's artistic school are summarized:

In brief, de Chirico and Carra wished to propose a new reality whose impact would depend in part on a certain mystery of incongruity. By wrenching objects--and frequently commonplace ones, like biscuits, candies, toys, sticks, and drawing instruments--out of their normal context, they aspired to suggest a counter-reality which would communicate directly with our subconscious minds (p. 119).

Proust's spatialization of memory and time, Kafka's externalization of fantasy in concrete form and maintenance of reality and fantasy in equal balance through detailed narration, and de Chirico's views on surrounding the commonplace with a certain mystery of incongruity are all techniques found in Cien Años de Soledad. In general, they are useful to any work attempting the expression of "magical realism".

Ángel Flores says that fantasy and realism each appear separately in Latin America: realism since the colonial period and especially during the 1880s; and the magical, mostly present in the early literature--in the letters of Colombus, in the chroniclers, and in the sagas of Cabeza de Vaca, reappearing in the literary period of Modernism. He gives as examples the works of Rubén Darío, Paul Groussac, Clemente Palma, Leopoldo Lugones, Horacio Quiroga, and recognizes in them influences of Edgar Allen Poe and French writers such as Baudelaire, Barbey d' Aure-

villy, and Villiers de l'Isle Adam.

However, in Flores' opinion these works as well as subsequent imaginative prose invention prior to 1935 cannot be considered part of the school of "magical realism". The dividing line is determined by a significant difference in literary style. The early twentieth century literature, which depends greatly upon atmosphere, mood and sentiment, is different from the intellectual, controlled, and erudite storytelling with which this study is concerned. (Flores, p. 189).

The phase of contemporary Latin American narrative which Ángel Flores has categorized as "magical realism" can be studied best in three areas: consideration of early twentieth century "criollo" classics and the search for universal importance while dealing with unique Latin American reality; the appearance in 1935 of Borges' collection Historia Universal de la Infamia, which began his literary career as an internationally acknowledged master of the Spanish language and universal literary artifice; and the subsequent fantasy-reality of contemporary literature.

The entire twentieth century novelistic effort has shown a preoccupation with the reality unique to Latin America. The first part of the century produced a literature termed regionalistic or "criollo" signifying an expression which tried to grasp the totality of the mother continent and European colonization. This literature

produced regional classics such as Don Segundo Sombra, the novel of the Argentine gaucho by Ricardo Güiraldes; Doña Bárbara, a novel of the Venezuelan llanos by Rómulo Gallegos; and La Vorágine, a novel of the jungle by Jose Eustasio Rivera. Also produced were Los de Abajo, novel of the Mexican Revolution; and "Indianista" novels such as Raza de Bronce, Huasipungo, and El Mundo Es Ancho y Ajeno. The works, although vivid in New World human prototypes and adventures, lack the stylistic excellence which more recent authors, such as García Márquez, have achieved.

The "criollo" literature contains lyrical elements, local color and detailed, descriptive realism. Emphasis is placed on human prototypes, sociological reality, and historical and political events as related to human moral and social problems. According to Gómez-Gil, in this presentation of Latin American totality there usually exists a super-valuation of the physical world. Nature generally overpowers man and often becomes personified, an actual protagonist in the narration. In the battle of man against the physical world which surrounds him, man is seldom victorious. The novel acquires a dimension of critical exposition and social protest. The idea of the novel is panoramic and tries to convert the regional into an esthetic element of universal value. However, Gómez-Gil points out that the esthetic intention is dwarfed by a regional endeavor--through narrative realism--to acquaint the world

with Latin American physical reality. (Gómez-Gil, p. 574).

The problem is obvious to literary critics: can a novelistic tradition that is essentially regionalistic achieve universal significance and international recognition?

In 1935 there was a significant change in Latin American prose in the universal literary tradition with the publication by Jorge Luis Borges of his collection Historia Universal de la Infamia, which occurred according to Ángel Flores about two years after Borges completed a translation into Spanish of Franz Kafka's shorter fiction (Flores, p.189). Latin American prose shed its narrow regional significance and attained universal importance. Borges received international acclaim for his outstanding grasp of universal literary tradition, his erudite use of the Spanish language, and his inventive ability. The famed Argentine prose writer significantly stimulated Latin American narrative art.

García Márquez, in his interview in Lima with Vargas Llosa, considers Borges' works to be a pure evasion of Latin American reality in that they deal only with "realidades mentales." At the same time Vargas Llosa expresses a negative attitude toward literature of evasion: he says Borges' work is "una literatura obligatoriamente menos importante, menos significativa que una literatura que busca su material en una realidad concreta" (La Novela, p. 36).

García Márquez agrees with Vargas Llosa that all great literature must be based upon concrete reality, but admits Borges' obvious significance as a teacher of literary style: "Borges es uno de los autores que yo más leo y que más he leído...A Borges lo leo por su extraordinaria capacidad de artificio verbal; es un hombre que enseña a escribir, es decir que enseña a afinar el instrumento para decir las cosas" (La Novela, p. 36).

Borges' literature awakened an interest in language, style, and European and North American literature. He also stimulated imaginative invention--rational and irrational--which had not previously received significant attention in prose sincerely concerned with grasping Latin American reality. Subsequent narrative art not only considered the immense reality of Latin America but also the most appropriate literary forms necessary to express it. Vanguardist experimentation with new perspectives and the resulting literary variations produced a maturation in the craft of fiction as well as a refined artistic expression of Latin American reality.

Ángel Flores, explaining the change in style, says "...nowhere is the story weighed down with lyrical effusions, needlessly baroque descriptions or 'cuadros de costumbres', all of which mar the composition of Doña Barbara and La Vorágine...The narrative proceeds in well-prepared, increasingly intense steps, which ultimately may lead to

one great ambiguity or confusion: to a confusion within clarity, to borrow a term used by the Austrian novelist Joseph Roth." Flores continues that "...the magical realists...address themselves to the sophisticated...Their style seeks precision and leanness...which may account for their strong aversion to all flabbiness, either stylistic or emotional" (Flores, pp. 191-192).

The new novelistic school, besides being polished in the craft of fiction, also shows a change in theme and content. The irrational workings of the subconscious and the imagination are utilized as much as or more than externalized acts and dialogue. The one-dimensional perspective of realism becomes the multi-dimensional perspective of what Flores calls "magical realism": human fantasy and external reality become inseparable parts of total reality.

Through increased knowledge about human psychology the novelist, like Kafka, tries to give literary form to the movements of the conscious mind, the subconscious, and their reactions to all levels of stimulation. Traditional literary techniques could not adequately describe the mental process of the interior life of the mind. Satisfactory description of the subconscious reality demanded new fiction methods.

The presence of fantasy and reality is evident to some degree in all the literature dealing with psychological reality; however this study will concern itself only with the works of Alejo Carpentier, Miguel Ángel Asturias, and Uslar Pietri.

The term "real-maravilloso" is applied by the critics to the narrative world of Alejo Carpentier. In Los Pasos Perdidos, Carpentier distinguishes his fiction by the use of neo-symbolism (the art of expressing the invisible or intangible by visual or sensuous representations, other than those of conventional, traditional symbolism), and achieves a "marvelous realism" in dealing with the wonders of tropical nature as well as with primitive mythologies.

The neo-symbolistic elements of Carpentier's style are present in his technique of giving metaphoric, symbolic concrete form to emotions experienced in a new environment. Examples are: "...había algo como un polen maligno en el aire que se ponía a actuar de pronto con misteriosos designios para abrir lo cerrado y cerrar lo abierto...malear lo garantizado" (Carpentier, Los Pasos Perdidos, México: 1968, p. 45). "Pero pronto nos vino al encuentro una noche más honda que la noche del teatro..."(p. 51).

His "marvelous realism" captures the ancient mythology of the natives in this region: "...esa mujer se refería

a las yerbas como se tratara de seres siempre despiertos en un reino cercano" (p. 90). Also captured is the "marvelous realism" of the natural world: here is contemplated daily a concrete world which in the modern world is found only in "las Babels imaginarias de los pintores de lo fantástico" (p. 178).

Recipient of the Nobel Prize in 1967, Miguel Ángel Asturias has created a style which could be called political surrealism. In El Señor Presidente he creates the atmosphere of a nightmare. Like Carpentier he gives sensorial attributes to qualities of abstract nature, a process termed "hipotiposis" by Carlos Navarro in an article of Revista Iberoamericana, XXXII, No. 61 (January-June 1966) "La Hipotiposis del Miedo en El Señor Presidente", p. 51.

Asturias also uses the technique of sinestesia which Navarro defines as the perception by manners foreign to the stimuli, as in the phrases "screaming yellow" or "abrasive odor" (p. 52).

Reacting against traditional "criollo" narrative style, Asturias uses the most modern techniques and is very skilled in the use of lyrical and rhythmic language. His prose is a combination of reality transformed into nightmare and unlimited fantasy.

The literary style of Uslar Pietri has been labeled

"realismo mágico" by Gómez-Gil and thus should show similarities with the style of García Márquez. Las Lanzas Coloradas includes historical heroes, such as Bolivar, who have a mythical reality; the other characters are constantly prepared for their appearance in any undetermined moment. According to Gómez-Gil, one of the great qualities of the novel is its style of varied vanguardist tendencies, especially in its unexpected, novel metaphors. (Gómez-Gil, p. 686).

Considered within the literary tradition which mixes reality and fantasy, García Márquez' "magical realism" can be appreciated for his similarities with previous literary accomplishments. However, in his difference--his mutation of the tradition--lies his particularity and unique significance in Latin American as well as universal narrative art.

CHAPTER III

COMPARATIVE STUDY OF GARCIA MARQUEZ' WORK PRIOR TO CIEN AÑOS DE SOLEDAD

García Márquez published four works prior to Cien Años de Soledad: La Hojarasca (1955), El Coronel No Tiene Quien Le Escriba (1961), La Mala Hora (1962), and a collection of short stories with the title of one of the stories included, Los Funerales de la Mamá Grande (1962) which according to an interview with the author by Lewis Harss is actually dated 1948.

Interesting is the fact that Cien Años de Soledad, although not the first work published, was the first attempted by the author.

García Márquez tells Vargas Llosa:

Yo empecé a escribir Cien Años de Soledad cuando tenía dieciseis años...No solo eso sino que escribí en ese momento un primer párrafo que es el mismo primer párrafo que hay en Cien Años de Soledad...Pero, me di cuenta que no podía con el "paquete". Yo mismo no creía lo que estaba contando; pero como yo sabía que era cierto lo que estaba contando, me di cuenta también que la dificultad era puramente técnica, es decir que no disponía yo de los elementos técnicos y del lenguaje para que esto fuera creíble, para que fuera verosímil. Entonces lo fui dejando y trabajé cuatro libros mientras tanto.
(La Novela, pp. 26-27-28)

Another interesting anecdote related to the creation of Cien Años de Soledad and García Márquez'

concern for style and literary technique is found in the previously quoted interview in Revista Nacional de Cultura by Armando Durán. When Durán asks García Márquez how he knows that these ideas have a future, the author answers:

No me interesa una idea que no resista muchos años de abandono. Si es tan buena como la de mi última novela, que resistió 17 años, no me queda más remedio que escribirla...El problema más duro es escribir el primer párrafo...Sólo cuando está escrito el primer párrafo se puede decidir, en definitiva, si la historia tiene porvenir, y se sabe cual ha de ser su estilo y su longitud, y el tiempo que costará escribirla. (p. 32)

It may be seen thus, that the first paragraph of Cien Años de Soledad was written seventeen years before the novel was published, that the author realized that he lacked stylistic ability to adequately continue with the novel at that time. This chapter will attempt to analyze the process of stylistic development leading up to the publication of best-selling Cien Años de Soledad, as evident in a comparative study of the four works García Márquez published prior to the novel discussed.

La Hojarasca, through the perspectivism of stream of consciousness, is narrated from the three different viewpoints of an elderly colonel, his daughter, and her son. All are present as witnesses at the burial arrangements of a doctor, a suicide case. The setting of the novel is a closed-in, hot, suffocating room with a coffin

and a cadaver as the center of attention. The world of the novel is within three minds.

La Hojarasca is called by Emir Rodríguez Monegal "su primera y fallida novela en que García Márquez cayó en la trampa de los faulknerismos sin la profunda visión faulkneriana" in an article of La Revista Nacional de Cultura, No. 185 (Caracas: July, August, September 1968), "Novedad y Anacronismo de Cien Años de Soledad" p. 4.

The Uruguayan critic's opinion raises two important considerations: to what extent is the book a "faulknerismo" and why does he consider the novel "fallida"?

La Hojarasca in structure, is similar to the Faulknerian method in the following ways: the story starts in the middle of things, not where the characters start. There is no introduction at the beginning; the background is filled in as the story goes along in flashbacks and flashforwards. Like a mosaic, people and times are related. He creates a complex space-time world. The relationships between people are not clear, but there is an awareness that relationships exist. There is no clear cut introduction to the identification of characters, a method which involves a loss of immediate clarity. Faulkner also uses a method of indirection in which the action is cut off, an unrelated incident is inserted, and then there is a return to the action. In a deliberate attempt to break conventional-sequential action, he changes the sequence of

progression.

In the deliberate blurring of detail Faulkner and García Márquez try to encompass a wide, comprehensive view of human reality. In demanding a second or third reading, they are trying to involve us and make us participate.

Concerning the "fallida" novel, La Hojarasca, the indirect method of García Márquez obscures the world of Macondo, so outlandish and captivating in Cien Años de Soledad. The indirect, subjective manner of describing unusual events has the tendency of making the tragic melodramatic, and of rationalizing the fantastic. The first person singular monologue, by immersing the reader in the subjectivism of each narrator, leaves little room for humor when the content of the story is principally tragic.

Most apparent is García Márquez' utilization of perspectivism and time, chronological and psychological. The treatment of time gives La Hojarasca added intensity. Chronological time is in constant conflict with psychological time. The entire story stretches over a period of around a half hour. The psychological time of the three narrators is extended over years of memory.

The first lines of the story "Por primera vez he visto un cadáver. Es miércoles, pero siento como si fuera domingo" (p. 13) introduce the reader to the confusion of time which follows, resulting from the external

stimulus of the cadaver.

The train whistle which invades the small room results in the first marking of the hour. Each narrator says "Son las dos y media" (pp. 17, 20, 29) and each departs from the sensorial stimulation of the whistle to varied imaginative distractions. The little boy says "Son las dos y media. Y recuerdo que a esta hora...los muchachos están haciendo filas en la escuela para asistir a la primera clase de la tarde" (p. 17). The child's mother says "Son las dos y media, pienso; y no puedo sortear la idea de que a esta hora todo Macondo está pendiente de lo que hacemos en esta casa" (p. 20). The elderly colonel, father to the woman, says "Son las dos y media, pienso. Las dos y media del 12 de septiembre de 1928; casi la misma hora de ese día de 1903 en que este hombre se sentó por primera vez a nuestra mesa y pidió hierba para comer"(p. 29). The speeches of the narrators are not directly identified, although content indicates who is speaking. Useful to the understanding is the difference in sex and age of the different subjective worlds.

In this example of the train whistle may be noted the author's view of simultaneity: various internal reactions to the same external stimulus. Throughout the novel, he repeats this technique in external stimuli such as the cadaver, the opening of the window, the heat, odors, and sounds.

The minutes on the clock pass slowly. For example, on p. 22 the woman says "Dentro de un momento serán las tres"; and on p. 66 "Deben ser como las tres y media, ¿no es cierto?" only to have Señora Rebeca's clock mark the hour at "two-forty-six exactly" on the same page. Only on p. 133 does the grandfather say "Ya deben ser las tres." On p. 137 the woman hearing the same "alcaraván" which has marked the hour for her father says to her son who has also noted the sound "Sí, deben ser las tres." The use of "deben ser" leaves the reader uncertain as to whether it is really three o'clock or not. It gives the time of the of the clocks an atmosphere of unreality.

The tension and contradictory atmosphere of time as well as the multiple reactions to the same stimuli emphasize the complexity of human reality when it is explored beyond the precision of clocks and the ordinary world of scheduled habits such as siestas that end at three o'clock and school children forming single file for the first class of the afternoon. Any repetition or monotony resulting from following the three streams of consciousness so fully developed is a positive quality for showing the complexity and disorder of human inner reality when several worlds of the mind overlap while being forced into the same external setting. When one has to re-read to discover the source (which can always be determined) it only serves the purpose of perspectivism, which desires that at times

inner worlds become entangled and confusing. It illustrates the fine line where the particularity and universality of human experience become inseparable.

The perspectivism and confusion between clock-time and psychological time often leaves uncovered on the first reading an awareness of the mixture of reality and fantasy, which later receives so much acclaim in the "magical realism" of Cien Años de Soledad. The impact of the fantastic elements present in La Hojarasca is weakened by the frequent rationalization of the events in the reporting of them.

When the woman remembers being called the "vivo retrato" of her dead mother, she rationalizes to herself "Sin duda yo estaba sentada a contraluz, nublada por la claridad contraria...luego...por detrás de la lámpara me vió de frente y fue por eso por lo que dijo: Eres el vivo retrato de ella" (p. 42).

Another example of rationalization makes one remember the unexplained ascension of Remedios into heaven with the white sheets in Cien Años de Soledad. In La Hojarasca García Márquez does not permit himself such narrative freedom. The most irrational occurrence in La Hojarasca is that of the "hija de peluquero", who has a lover who is a spirit. The latter throws dirt and rocks in her food, fogs up the mirrors of the barbershop, and beats the girl until her face is green and disfigured.

Everything sounds like exaggerated town gossip even to the story of the girl's conception and her giving birth to a child. Instead of positing the fantastic as a fact, and saying that the girl had conceived, the narrator says indirectly, "dijeron que la hija del peluquero había concebido" (p. 83).

This tendency to explain away anything incredible is the greatest weakness one may see in the novel. It weakens the humor resulting from the incongruous nature of the above stated incident and at the same time intensifies the melodramatic aspect of the novel. The allusions to the "hojarasca" and the violence and decadence of Macondo reach an uncomfortable pitch of the melodramatic without humor. Also, repeated analysis and reference reduce the degree of spontaneity and vertigiosity necessary for the later success of Cien Años de Soledad. Narrative action going at break-neck speed to a rapid and unexpected climax-conclusion is different from the slow, stifling, pre-meditated and comprehensive treatment of Macondo in La Hojarasca.

In La Hojarasca everything finally seems unreal, fantasmal, similar to the style of Kafka and the nightmare world of Asturias. García Márquez at this early date in his career distinguishes himself for the use of fantasy. In La Hojarasca he makes the common seem unfamiliar, the real seem abstract, the imagined concrete, and the unanima-

ted personified.

An example of the common made unfamiliar is when the child looks out the recently opened window:

...al abrirse la ventana las cosas se hacen visibles pero se reconfortan en su extraña irrealidad. Entonces mamá respira hondo, me tiende las manos, me dice: "Ven, vamos a ver la casa por la ventana." Y desde sus brazos veo otra vez el pueblo, como si regresara a él después de un viaje. Veo nuestra casa descolorida y arruinada, pero fresca bajo los almendros; y siento desde aquí como si nunca hubiera estado dentro de esa frescura verde y cordial, como si la nuestra fuera la perfecta casa imaginaria, prometida por mi madre en mis noches de pesadilla. Y veo a Pepe que pasa sin vernos, distraído. El muchachito de la casa vecina que pasa silbando, transformado y desconocido, como si acabara de cortarse el cabello. (p. 25)

An example of the common made fantasmal is "La mano se vuelve pecosa y grande, deja de ser la mano de mi hijo, se transforma en una mano grande y diestra que fríamente, con calculada parsimonia, empieza a amolar la navaja mientras el oído oye el zumbido metálico de la hoja templada..." (p. 64).

Examples of the imagined becoming concrete, though not as numerous as those in Cien Años de Soledad, are present in La Hojarasca. One of them, reported by the child, is a possible foreshadowing of Melquíades in Cien Años de Soledad: "el muerto que todas las noches se sienta, sin quitarse el sombrero...en el asiento donde mi abuelo pone a secar los zapatos" (p. 69).

Two examples of personification of the non-animated

or autodeterminism of objects, which later is an important characteristic of the "magical realism" in Cien Años de Soledad, are the clock of the señora Rebeca and the treatment of the flower "jazmín".

The clock takes on human qualities:

...y el reloj de la senora Rebeca cae en la cuenta de que ha estado confundido entre la parsimonia del niño y la impaciencia de la viuda, y entonces bosteza, ofuscado, se zambulle después chorreante de tiempo líquido, de tiempo exacto y rectificado, y se inclina hacia adelante y dice con ceremoniosa dignidad: "Son las dos y cuarenta y siete minutos, exactamente" (p. 66).

The "jazmín" is reported by the woman to be "una flor que sale...a vagar de noche después de muertas" (p. 69).

Another aspect of the novel La Hojarasca which merits consideration is the presence of narrative techniques which, although seemingly overlooked by the critics in this particular work, are later praised in El Coronel No Tiene Quien le Escriba, La Mala Hora, and Cien Años de Soledad. These elements are sensorial atmosphere (such as heat, sounds, and odor), metaphorical attributes which identify the characters and often by their repetition become symbolic, precise dialogue which implies more than is said, and the foreshadowing of outstanding thematic images present in the subsequent works.

Examples of sensorial elements can be seen in narrative allusions to heat, sounds, and odors.

Some examples of allusions to heat are "el calor es sofocante en la pieza cerrada" (p. 13), "el calor me

golpeó el rostro desde el primer momento...llega en ondas espaciadas y desaparece" (p. 15), "lo único que parecía vivir, en medio de aquel horno inmenso era la sorda reverberación de los grillos..." (p. 96). In El Coronel No Tiene Quien Le Escriba the sentences however are short, and compact: "Despues empezó el calor" (p. 13).

Examples of references to sounds is that of the train whistle (previously mentioned), the blow of the hammering on the coffin "golpea y golpea y llena todo" (p. 137), and the sound of the "moscas" inside the closed room which makes the child desperately worried that some flies have been closed inside the coffin with the dead man. (p. 23)

An example of references to odor (especially seen in Cien Años de Soledad) which are also found in La Hojarasca is when the child says "Yo conozco los cuartos por el olor" (p. 67) and describes how he can identify the rooms in his house by the smells of its occupants.

An example of what Carlos Navarro calls sinestesia in the works of Asturias and what is also found in La Hojarasca is "Se oye el zumbido del sol por las calles" (p. 13).

Examples of metaphorical elements that identify the characters can be seen especially in the descriptions of the dead doctor and the mysterious husband of the woman narrator.

The doctor is known by his refusal to eat anything

but grass soup: "Hierba común, senora. De ésa que comen los burros" (p. 30), by his fascination for a mechanical dancing doll in the colonel's home, which the family later refers to as "la novia del doctor" (p. 123), and by his piercing yellow eyes and black mustache. The eyes are referred to so many times that they become almost symbolic: "codiciosos ojos de perro" (p. 133), "duros ojos amarillos; derrotados por las circunstancias" (p. 72). After death the child is impressed by his eyes: "Creí que un muerto parecía una persona quieta y dormida y ahora veo que es todo lo contrario. Veo que parece una persona despierta y rabiosa después de una pelea" (p. 14). One cannot help remembering el coronel Aureliano Buendía in Cien Años de Soledad who "nació con los ojos abiertos". The symbolic reference is possibly for those who have seen too much of life to conserve any illusions or beliefs about the meaning of human existence. Both men are plagued by an impenetrable air of aloneness, of self-chosen solitude.

The mysterious husband is identified by the only concrete characteristics he possesses for his wife: "...el bigote brillante, la cabeza un poco ladeada hacia la izquierda y el eterno saco de cuatro botones" (p. 76). The jacket of four buttons is the major identifying attribute of the man who appeared and disappeared like something unreal in the woman's life.

An example of the terse dialogue (which the critics praise in the novel La Mala Hora) is also found occasionally in La Hojarasca. When the woman asks her father what will happen in Macondo if they continue in their plans to bury the doctor against the will of the people, the father answers: "Por lo menos estoy seguro de que en muchas se quemará el arroz y se derramará la leche" (p. 67). In this example an element of humor breaks the tension of the situation.

Within La Hojarasca are numerous images--symbolic of theme foreshadowing Cien Años de Soledad:

"La hojarasca" is symbolic of the invaders which slowly lead to the ruination of Macondo. Macondo's history is not characterized by pictorial realism it is only mentioned by the three narrators' references to it. The forward is expository and direct in intention.

De pronto, como si un remolino hubiera echado raíces en el centro del pueblo, llegó la compañía bananera perseguida por la hojarasca. Era una hojarasca revuelta, alborotada, formada por los desperdicios humanos y materiales de otros pueblos; rastros de una guerra civil que cada vez parecía más remota e inverosímil. La hojarasca era implacable. Todo lo contaminaba...

Entonces pitó el tren por primera vez. La hojarasca volteó, salió a recibirlo y con la vuelta perdió el impulso, pero logró unidad y solidez; y sufrió el natural proceso de fermentación y se incorporó a los gérmenes de la tierra.

MACONDO 1909
(page not numbered)

Through the stream of consciousness technique the woman remembers being told the history of Macondo: "Mis

padres huían de los azares de la guerra y buscaban un recodo próspero...Macondo fue para mis padres la tierra prometida..."(p. 39). This method of using a story-telling technique to tell Macondo's history in La Hojarasca is indirect and secondary in the over-all novelistic structure. However, expository narration later will be refined into the technique which is to be the secret of Cien Años de Soledad's realization.

Other images which foreshadow Cien Años de Soledad are those dealing with fate and family destiny. However, none is as vividly effective in La Hojarasca as the parchment image in Cien Años de Soledad.

One example of a fate image is the "fuerza misteriosa", sensed by the elderly colonel:

...no era yo quien disponía las cosas en mi hogar, sino otra fuerza misteriosa, que ordenaba el curso de nuestra existencia y de la cual no éramos otra cosa que un dócil e insignificante instrumento. Todo parecía obedecer entonces al natural y eslabonado cumplimiento de una profecía.
(p. 104)

The blood lineage theme can be seen in the conversation remembered by the colonel, in which the doctor admits why he would not want to have offspring.

...yo no coronel, dijo. Y sonrió, pero tornó a ponerse serio de inmediato. Mis hijos no serían como los suyos. Serían unos animalitos chiquitos y peludos que se pasarían la vida caminando sobre sus peloticas de porquería... como esos...¿cómo se llaman?
Escarabajos - dije...Dijo: usted puede reírse de eso. Pero yo he pensado que serían así: Lo creo y por eso sé que serán así. (p. 101)

The blood lineage theme is later seen in the image of the "hijo de cola de cerdo". The beginnings of this image is found in La Hojarasca in the separate images of the "cola" and "cerdos". These two latter images in Cien Años de Soledad are combined to symbolize for the family their guilt of intermarriage and their fear of procreating a freak child with a "cola de cerdo" as a result of the inbreeding. The use of the separate images in La Hojarasca sheds a more specific interpretation on the all important "cola de cerdo" than mere grotesque tragedy.

The dead doctor is remembered to have used the image of "cola" in his first day in the colonel's house. In condemning the family for eating meat and calling their ancestors "antropófagos" or cannibals, he says "Lo único que no debemos perdonarles a nuestros antepasados es no haber tomado ninguna precaución para conservar un órgano tan útil como la cola. Eso fue lo que los volvió antropófagos" (p. 61). One possible interpretation is that with a tail the human race would not feel superior to other animals, would recognize its own animal nature, and would not eat the flesh of other animals equal in importance. In this context, the doctor would be referring to man's purely material reality and his evolution from the animal species.

The image of "cerdos" also dehumanizes human nature.

The colonel's wife says of the situation in which Meme is living as the concubine of the doctor, "se habían ido a vivir juntos, como los cerdos, sin pasar siquiera la puerta de la iglesia, a pesar de que ella era mujer bautizada" (p. 89). There is an obvious difference between male and female who mate with the blessings of the church and those who do not. The first are now sanctified, more than mere animals mating, and deserve to be called humanos. The latter are mere physical reality and are compared to cerdos. One cannot help but remember Kafka's animal symbols resulting from man's recognition of and expression of the animal nature within himself.

The later fear in Cien Años de Soledad of procreating a "hijo de cola de cerdo", therefore signifies not only the most grotesque or unnatural that could befall a family but also may signify the return to the animal state despite all human pretensions and institutions and creeds: despite all human efforts to be more than a material, mortal being. The image intensifies the comic-tragic human anguish.

The deficiencies of the novel must be considered in relation to García Márquez' later works. The magical realism", a mixture of fantasy and reality, although present, is weakened by excessive explanation and rationalization. The sensorial elements and atmosphere are well created, although possibly excessive. The excess is due in some part to the subjective, first person singular point of view

which intensifies as it describes. The metaphoric qualities and images are present, although not as numerous and polished as in Cien Años de Soledad. The dialogue shows evidence of humor and compactness but surrounding explanation weakens its impact. Symbolic elements later treated more effectively in other works can be criticized in two ways: thematic qualities are explained directly rather than by indirect, metaphorical illustration as in later works, and symbolic elements are dissipated by abstract treatment. Concerning the latter, I believe that García Márquez tried to include too much in this first novel to be adequately controlled stylistically in the first person singular stream of consciousness. Later he broke his novelistic world into realistically treated compact and vivid anecdotes, and finally in Cien Años de Soledad he was able to combine anecdotes and novelistic vision with outstanding success.

The most important difference between La Hojarasca and Cien Años de Soledad is novelistic perspective and technique. Both basically treat Macondo--a land of miserable reality, social decadence and tragedy as well as a land of human fantasy. In La Hojarasca, while being didactic and direct in tone from the beginning also in the characters' subjective treatment of Macondo, García tries at the same time to make his approach indirect. This in-

directness is seen in psychological technique of perspectivism and stream of consciousness. However, in this technique lies the limitation: subjectivism gives an uncomfortable intensity to the reporting of tragedy and makes the author's viewpoint identical to anything which sounds direct didactic. It also requires that the narrators try to rationalize or give meaning to things that occur around or within them as well as limits the material that can be treated. The later novel discovers a new and astonishing method of indirectness within directness: which is the story-telling technique. The result is a stronger impact; Macondo--enchanted or horrible--only then becomes a living and unforgettable human reality.

The three subsequent works to La Hojarasca, El Coronel No Tiene Quien Le Escriba, La Mala Hora, and Los Funerales de la Mamá Grande (with the exception of the short story included with the title's name) are entirely different in structure and language. Use of language is controlled, limited, direct, blunt, and extremely simplified in comparison with the first work published.

In an article of Eco (Bogotá), VII 4, No. 40 (August 1963) "Los cuentos de Gabriel García Márquez o El Trópico Desembruado", Ernesto Volkening says: "...en lugar de la construcción esencialmente faulkneriana de

frases laberínticas...se usa el giro breve, conciso, lapidar y cristalino que va derecho al grano, dando la impresión de que son las cosas mismas en su 'ser así' - y no de otra manera" (p. 278).

Volkening continues that "ese lenguaje desprovisto de ornamentos y divagaciones subjetivas constituye un hábito adquirido, fruto de la auto-disciplina."

In an article of Lecturas Dominicales (Bogotá: January 14, 1968) "Una entrevista con García Márquez: La Novela, un anuncio de grandes transformaciones", by Alfonso Monsalve, García Márquez is quoted as follows:

...tres de mis libros, El Coronel No Tiene Quien Le Escriba, Los Funerales de la Mamá Grande, y La Mala Hora, son en verdad un sólo libro. Un mismo tema, unos mismos personajes, un mismo ambiente, que se repiten y se mezclan, como pedazos que tomé de aquí y coloqué allá. Durante ese tiempo estaba experimentando, trataba de salir de la retórica latinoamericana. Disecar el lenguaje cada vez contra la pared. Los tres libros pertenecen al realismo tradicional. La Mala Hora es el que refleja más directamente la realidad. Sin embargo ha sido calificado como mi peor novela. La Mala Hora me colocó contra la pared. Pero sin La Mala Hora yo no hubiera podido escribir Cien Años de Soledad (p. 4).

The author's words pose two considerations: was the drastic change in style and use of language mere artifice stemming from self-discipline exercises, or was theme involved, and what was the wall that traditional realism posed between the author and the culmination of Cien Años de Soledad?

The first can be explained from García Márquez' interview with Vargas Llosa. Vargas Llosa tells the author that he sees "un gran enriquecimiento en lo que se refiere al lenguaje en Cien Años de Soledad en relación con el lenguaje austero, preciso, muy funcional de tus libros anteriores" (La Novela, p. 47).

The author explains that after publishing La Hojarasca, "el verdadero antecedente de Cien Años de Soledad", he intended to follow similar literary experiments. However, due to the socio-economic political unrest and disorder present in Colombia at the time of "la violencia colombiana" he became committed ("comprometido") to the actual reality of his country. Not like other novelists who concerned themselves with a documentary inventory of the dead, García Márquez was concerned with those left living. He says "...me di cuenta que esas cosas que me interesaban en ese momento no podían ser tratadas con el mismo lenguaje con que había tratado La Hojarasca y con que quería tratar Cien Años de Soledad. Entonces tuve que buscar un lenguaje que era el apropiado para contar estas cosas y la diferencia que tu señalas...se debe a que el tema es totalmente distinto y yo creo que cada tema necesita el lenguaje que más le conviene y hay que buscarlo" (La Novela, p. 49). The emphasis is on a search for style: that which is most fitted to the theme involved.

He also says that Macondo is not the setting for El Coronel No Tiene Quien Le Escriba, La Mala Hora, nor for the majority of the short stories in Los Funerales de la Mamá Grande; it is for La Hojarasca and for Cien Años de Soledad. The reason is that Macondo "era un mundo totalmente ajeno a esa sociedad que veía en ese momento" (p. 49) Macondo is not a world of realism: it is a fantastic world of the author's mind and demands a complex literary style.

The wall which a realistic style placed between the author and his subsequent Cien Años de Soledad can be better understood in a study of the benefits and the deficiencies of the realism in his three works following La Hojarasca.

El Coronel No Tiene Quien Le Escriba is a compact, anecdotal, realistic short story about an old colonel, who is a veteran of the civil war. It is the first of García Márquez' works to be translated into English.

The point of view is not stream of consciousness perspectivism like that of La Hojarasca. García Márquez now uses the third-person point of view and limits his narration to what can be externally seen or heard from inside the world of the story. Speaking impersonally and objectively, the narrator is like a cinematic camera making a report on the dramas--big and small--of the

colonel's life. An excellent example of the technique is:

El coronel destapó el tarro del café y comprobó que no había más de una cucharadita. Retiró la olla del fogón, vertió la mitad del agua en el piso de tierra, y con un cuchillo raspó el interior del tarro sobre la olla hasta cuando se desprendieron las últimas raspaduras del polvo de café revueltas con óxido de lata (p. 1).

The style captures precisely sequential movements as well as tiny details such as the coffee mixed with particles of rust from the can. The minute details as well as the moderation in narrative style makes the colonel's story convincing and real.

Psychological time and chronological time are one and the same. The action of the story is tied to sequential order; there is no flashback, flashforward, or divergence of simultaneously different psychological worlds mainly because in El Coronel No Tiene Quién Le Escriba, García Márquez treats only the external world.

An example of how the inner world is never entered is the following: "La mujer pensó en el muerto. -Nació en 1922-dijo. -Exactamente un mes después de nuestro hijo. El siete de abril"(p. 43). Left unknown is what the woman actually thought about the dead man. All that is known is what she said.

The example also shows the constant reference to dates in the story. Actions and memories seem to acquire reality through the precision of chronological

hours and dates. Examples of this are present throughout the story: "era octubre" (p. 7). "eran las siete y veinte cuando acabó de dar cuerda al reloj" (p. 9), "hoy es viernes" (p. 18).

The result of this objective, one-dimensional point of view and narrative form is an astonishingly direct realism and clarity.

The elements of the fantastic are few. They can be found in humorous or incongruous figures of speech in the dialogue or in dreams.

One example of this is the moment when the doctor and the colonel discuss the airplane which can fly to Europe in one night and flies 20,000 feet above the storms, and the colonel replies simply: "Debe ser como las alfombras" (p. 33).

A second example is of the nightmares of don Sabas' wife. She tells the colonel, "Yo tengo pesadillas todas las noches...La semana pasada se me apareció una mujer en la cabecera de la cama...Tuve el valor de preguntarle quien era y ella me contestó: soy la mujer que murió hace doce años en este cuarto." (p. 68)

The colonel rationally corrects her: "La casa fue construida hace apenas dos años," and the woman answers: "Así es...eso quiere decir que hasta los muertos se equivocan" (p. 68). The colonel, distracted by the buzz of the electric fan and the heat, shows little interest

or belief in the woman's conversation.

The narrative style remains loyal to its purpose of focusing upon external reality and only refers briefly to the psychological world behind the characters' words and actions.

Sensorial references to heat, odors or sounds are briefly stated and as omnipresent as the factual references to time. Here are some examples of references to heat: "Después empezó el calor" (p. 13), "Sudó" (p. 14), "Una gota de sudor cayó en la carta" (p. 43).

An example of a reference to odors is when the colonel goes to a funeral, "Lo primero que percibió fue el olor de muchas flores diferentes" (p. 13).

Two examples of references to sounds are: "El zumbido del ventilador eléctrico consolidó la penumbra" (p. 68), and "Al segundo toque para misa saltó de la hamaca y se instaló en una realidad turbia alborotada por el canto del gallo" (p. 23).

Although El Coronel No Tiene Quien Le Escriba employs realistic description of characters and events, it also uses symbolic metaphors to describe them as in La Hojarasca and in Cien Años de Soledad. The colonel, described by his wife on p. 12 as "...un hombre árido de huesos sólidos articulados a tuerca y tornillo", is also identified by his "gallo de pelea" (which he refuses to sell although his household may be starving), "el cheque"

and "las cartas" that never come, and the "hongos, lirios venenosos, and gusanitos en sus tripas.

The images of "mierda" and "lluvia" give atmosphere to the story. The image of "mierda" that is repeatedly used to refer to the town or something disagreeable and which provides the powerful ending to the story appears to have symbolic significance of decay and waste. The presence of rain, "Llovió toda la semana" (p. 45), is almost synonymous with the bad times and the bad health of both the colonel and his wife. The colonel blames his bad luck of receiving no mail on the bad weather and is certain when the weather changes his luck will change too: "Es el invierno," se repitió sin desesperarse. "Todo será distinto cuando acabe de llover." Y lo creyó realmente, seguro de estar vivo en el momento en que llegara la carta" (p. 46). The latter sentence shows the irony of the colonel's situation, as the narrator implies that the letter will never come.

The dialogue, as well as the atmospheric elements, is informative about the political atmosphere of the story as well as that of Colombia. It also contains humor and irony. It gains impact by its moderation of expression; the dramatic force is in that which is implied.

Examples of the refined expository and ironic elements of the dialogue are the following:

When the colonel is dressed for a funeral, his

wife sees him dressed as he was dressed on their wedding day and (reminiscent of Proustian spatialization of time and memory) she realizes for the first time how much he has aged. She comments that he looks prepared for a big event and he answers quite soberly: "Este entierro es un acontecimiento...es el primer muerto de muerte natural que tenemos en muchos años" (p. 11). The brief, to-the-point statement better comments on the loss of life during Colombia's "violencia" than an actual listing of the dead.

When the colonel finds no mail waiting for him, he feels ashamed and dissimulates with a phrase which gives his story a title:

El administrador no levantó la cabeza.
 -Nada para el coronel-dijo.
 El coronel se sintió avergonzado.
 -No esperaba nada-mintió. Volvió
 hacia el médico una mirada enteramente
 infantil. -Yo no tengo quien me escriba (p. 20).

At a later date, on receiving no mail, he poses as very optimistic, only to be wryly contradicted by the mail distributor:

-Tenía que llegarme hoy con seguridad-dijo
 el coronel.
 El administrador se encogió de hombros.
 -Lo único que llega con seguridad es
 la muerte, coronel. (p. 60).

The final emphatic word employed by the coronel, an invincible optimist, is the culmination of the ironic humor observed throughout. The wife, penniless, in a burst of desperate skepticism and anger attacks his

illusions and says he must sell the cock. The eternal battle begins as the colonel assures her that as soon as the cock wins they will have money again. The woman asks why it has never occurred to him that the cock may lose and they will lose everything. The colonel says that it is a cock that could never possibly lose. The woman says he must at least consider the possibility. The colonel, a procrastinator, says they still have forty-five days to think about that. Then the climax occurs:

La mujer se desesperó.

-Y mientras tanto qué comemos, preguntó, y agarró al coronel por el cuello de la franela. Lo sacudió con energía.

-Dime, qué comemos.

El coronel necesito setenta y cinco años- los setenta y cinco años de su vida, minuto a minuto- para llegar a ese instante. Se sintió puro, explícito, invencible, en el momento de responder

-Mierda.

The vulgarity of the final word releases ironically all the frustrations the colonel has experienced in his life. The implication that one sees is that the colonel knows that they will continue to excrement as they have been forced to all their life.

Prior to this final moment, the colonel has insisted on seeing life with rose-colored glasses despite his impoverished life. Emphasizing the character change is the situation in which the shoe repairman sees the dilapidated shoes belonging to the colonel (p. 51). His

exclamation is "Mierda, coronel," to which the colonel says "sin malas palabras." The shoemaker replies "Es por los zapatos...está usted estrenando unos zapatos del carajo." The colonel replies with dignity "Pero se puede decir sin malas palabras."

At the end of the story, the colonel reveals the truth of his situation, long evaded, and conventional euphemisms do not serve now. The author himself admits that although El Coronel No Tiene Quien Le Escriba is one of his most successful works it is not profoundly sincere as a work of novelistic art. His personal commitment to the socio-political conditions in this moment of his life lead him deliberately to construct a book with the single proposition of reflecting Colombia's human reality after the bloody civil war (La Novela, p. 48).

The significant aspects of El Coronel appear to be its compact control of the material and its brief, concise sentence structure which reflect a measured control of language that was lacking at times in La Hojarasca; and ironic humor also lacking in the tragic tone of La Hojarasca, in the bitter sarcasm of La Mala Hora, but which is found again in the short story "Los Funerales de la Mama Grande" and in Cien Años de Soledad; and its brief, powerful, single-effect conclusion, which is later essential to the novelistic structure of Cien Años de Soledad.

Los Funerales de la Mamá Grande is a selection of short stories. Each deals with an individual anecdotal episode narrated with the language control previously studied in El Coronel No Tiene Quien Le Escriba. Many of their characters reappear in the novel La Mala Hora, which is structured as a series of related episodes in the life of a small community. This study will be a brief consideration of "Un día de estos", an episode which reappears slightly changed in La Mala Hora, and of "Los Funerales de la Mamá Grande" which foreshadows the Rabelaisian exaggeration and hyperbolic humor found later in Cien Años de Soledad.

"Un día de estos", similar to El Coronel in its clarity and unified effect, treats an episode in which the mayor of a small town demands the services of a dentist in order to have an abscessed tooth extracted. No history of their relations is explained, but the dialogue reveals a smoldering antagonism and political hatred between the two. The excellent narrative use of dialogue and cinematic description of actions are the main qualities of the story.

-Papá.
 -Qué.
 -Dice el alcalde que si le sacas una muela.
 -Dile que no estoy aquí.
 ...En la salita de espera volvió a gritar su hijo.
 -Dice que si estás porque te está oyendo.

 -Mejor.

-Papá.

-Que.

Aún no había cambiado de expresión.

-Dice que si no le sacas la muela te pega un tiro.

Sin apresurarse, con un movimiento extremadamente tranquilo, dejó de pedalear en la fresa, la retiró del sillón y abrió por completo la gaveta inferior de la mesa.

Allí estaba el revólver.

-Bueno- dijo -Dile que venga a pegármelo.

...El alcalde apareció en el umbral...El dentista vio en sus ojos marchitos muchas noches de desesperación. Cerro la gaveta con la punta de los dedos y dijo suavemente: -Siéntese.

(pp. 23-24)

Explanation of the open hostility and the presence of firearms and violent threats is found in the following conversation

-Tiene que ser sin anestesia- dijo.

-¿Porqué?

-Porque tiene un absceso.

El alcalde lo miró en los ojos.

-Esta bien- dijo, y trató de sonreír. El dentista no le correspondió...

...El dentista solo movió la muñeca. Sin rencor, mas bien con una amarga ternura, dijo:

-Aquí nos paga veinte muertos, teniente.(p. 25)

The mayor's military identity and his role in the deaths of many related to the nos or collective group of which the dentist is a partisan is only part of the antagonism between them. The final dialogue also indicates the mayor's corrupt utilization of public funds for his own needs.

-Me pasa la cuenta- dijo.

-¿A usted o al municipio?

El alcalde no lo miró. Cerro la puerta, y dijo, a través de la red metálica.

-Es la misma vaina.

The dialogue has implied vividly the truth of the

situation; and after reaching the desired point it has stopped. The impersonal detachment of the mayor is emphasized by his refusal to look at the dentist when he admits his dishonest use of public funds and by the vivid image of "la red metálica" which gives tangible, visual form to the invisible barrier between the two men which has been directly reflected in their dialogue. This short story is an admirable achievement of literary realism; the direct narrative style, control of character portrayal, and the use of a visual image to externalize the invisible forces and emotions which separate people, are all later found in Cien Años de Soledad. The world of the fantastic and the marvelous in human experience, however, is lacking entirely. Human reality is limited to those externals which can be seen and heard by an impersonal observer in the world of the story.

"Los Funerales de la Mamá Grande" is an attempt at satire aimed at the landowner class, at the pompous dignity of the Church, and at the foreign and national capitalists. Mixing realistic elements, hyperbole, exaggerated parody, and imaginative invention, García Márquez satirizes the reaction caused by the death of a matriarch figure in Macondo and discovers the narrative style essential to the culmination of Cien Años de Soledad: a fantastically exaggerated humor which reminds one of Rabelais. An example

of the change in style from the controlled realism of

"Un día de estos" is the following:

Tanto se había hablado, que los parloteos transpusieron las fronteras, transpasaron el océano y atravesaron como un presentimiento por las habitaciones pontificias de Castelgandolfo, Respuesto de la modorra de ferragosto reciente, el Sumo Pontifice estaba en la ventana, viendo en el lago sumergirse los buzos que buscaban la cabeza de la doncella decapitada. En las últimas semanas los periódicos de la tarde no se habían ocupado de otra cosa, y el Sumo Pontifice no podía ser indiferente a una enigma planteado a tan corta distancia de su residencia de verano. Pero aquella tarde en una sustitución imprevista, los periódicos cambiaron las fotografías de las posibles víctimas, por la de una sola mujer de veinte años, señalada con una blonda de luto. "La Mamá Grande", exclamó el Sumo Pontifice, reconociendo al instante el borroso daguerrotipo que muchos años antes le había sido ofrendado con ocasión de su ascenso a la Silla de San Pedro. "La Mamá Grande", exclamaron a coro en sus habitaciones privadas los miembros del Colegio Cardebalicio y por tercera vez en veinte siglos hubo una hora de desconciertos, sofoquines, y correndillas en el imperio sin límites de la cristiandad, hasta que el Sumo Pontifice estuvo instalado en su larga góndola negra, rumbo a los fantásticos y remotos funerales de la Mamá Grande.
 ("Los Funerales de la Mamá Grande", p. 141)

The arrival of the Pope to Colombia, according to García Márquez, is not for the Eucharistic Congress of 1968 but for the funeral of "la Mamá Grande". The incredible encounter of the Vatican with Macondo which follows creates a humor which grows out of the incongruent. García Márquez' expressionistic treatment of Latin American reality later plays a big role in Cien Años de Soledad. When told that his work shows a Rabelaisian flavor, García Márquez replies

to Vargas Llosa: "yo creo que la influencia de Rabelais no está en lo que escribo yo sino en la realidad latinoamericana; la realidad latinoamericana es totalmente rabelesiana." (La Novela, p. 53)

The short story, "Los Funerales de la Mamá Grande", however, is an exception to the prevalently realistic style of García Márquez' narrative outside of La Hojarasca and prefigures Cien Años de Soledad. The fact that the story takes place in Macondo corresponds to the author's comment to Vargas Llosa that Macondo was a world apart from the immediate contemporary world which he tried to accurately capture in narrative realism.

La Mala Hora is esteemed by García Márquez to be his most perfected work of narrative realism. Instead of trying to capture the reality of subjective experience such as in La Hojarasca, the author observes and describes the external social reality, which consists of human types and customs. He does not concern himself with the interior world of the imagination as in La Hojarasca, but attempts to describe life as it is externally seen; concrete and immediate. Human emotions and experience are embodied not in reflection but in externalized, sequential acts and dialogue. Different from the precisely created anecdotal single effect of El Coronel and of the majority of the short stories present in the collection entitled Los

Funerales de la Mamá Grande, in La Mala Hora García Márquez attempts to capture the multiple human experiences of a whole town. The attempt prepares him for the treatment of seven generations of the Buendías and those involved in their history in Cien Años de Soledad; it gives him more narrative freedom and novelistic scope than is possible in the first person singular stream of consciousness perspective of La Hojarasca, and it also displays more omniscient awareness in the third person point of view than in that of El Coronel.

Like a movie camera, the narrator of La Mala Hora shifts from one scene of human drama to another. A multiplicity of settings and characters are fragments of the mosaic totality of the life drama of the entire town. The majority become intimately entangled by the daily appearance of "pasquines", scandal sheets placed in public places by a mysterious social agitator. The unifying force of the novel is the repeated appearance of the "pasquines", the people's varied reactions to them, and the regime in power's persistent effort to identify the author of them in order to terminate the social chaos they are stimulating. The plot and the objective manner of reporting only what can be seen or heard from inside the world of the sequential episodes creates a dramatic tension similar to the suspense technique of a detective story.

Although the central body of the novel is external

reality, García Márquez inserts some elements of the fantastic and imaginative. Unlike Cien Años de Soledad, where in the fantastic plays an equal role with the real, in the novel La Mala Hora the fantastic plays a minor role, generally is left unrelated to the main plot, and appears to have the secondary purpose of artistic adornment. It gives subtle shadings of sensibility to human experience which is principally grounded in external action. These incidents later appearing in abundance in Cien Años de Soledad, deal mostly with the imagination and unexplainable mysteries of life and appear and disappear like fleeting shadows in the central action of the novel. An example is of a child who runs through the streets shouting that he has found the sea in a seashell.

In the incident of the seashell, the priest Padre Ángel takes an evening stroll in the light rainfall and goes to the area of town that has been flooded. He finds only the cadaver of a cat floating in the flowers and turns back toward the town as the sun breaks through the clouds. At this moment "...de una casa medio derrumbada salió un niño gritando que había encontrado el mar dentro de un caracol. El Padre Ángel se acercó al caracol al oído. En efecto, allí estaba el mar." (La Mala Hora, p. 58)

Interesting is that a child and a priest, both to some extent living in a world of mystery and illusions participate in the episode. The sound similar to the sea

in a seashell is not novel; however, it is original in a work of apparent realism to say that the sea is actually inside. The incongruent effect makes vivid an everyday awareness and sensitivity by presenting it in an unusual manner.

The romantic, imaginative mood of the scene is extended to the priest's awareness of a beautiful sunset:

...La tarde se moría en nubes de un rosado intenso y en el alboroto de los loros y los micos de la ribera opuesta...Las casas empezaban a abrirse... El Padre Angel pensaba que todas las tardes, en ese instante, el pueblo padecía el milagro de la transfiguración. (La Mala Hora, p. 58)

However, true to the realistic tone of the novel, the reflective episode is abruptly interrupted by a harsh reference to horrors of contemporary reality

--¿Padre, recuerda los prisioneros de los campos de concentración?
El Padre Angel no vió al doctor Giraldo, pero lo imaginó sonriendo detrás de la ventana alambrada. Honradamente, no recordaba las fotografías, pero estaba seguro de haberlas visto alguna vez. (La Mala Hora, p. 58)

Human fantasy exists in the world of La Mala Hora, but in this one page of the novel the cynic reminds the romantic that children, seashells, and sunsets are overshadowed by the presence of horrible human experience such as that of the prisoners of concentration camps.

The priest's partial recognition of the reality of the doctor's world view, which is prosaic and brutal in its smiling cynicism, is subsequently forced into direct con-

frontation with the ugly of human experience. The following episode is unpleasant and filled with human pain and suffering. In the doctor's office the priest sees a boy which appears "de sexo indefinible, en los puros huesos, enteramente forrada en un pellejo amarillo," and the priest, avoiding the doctor's directed sarcasm that it is merely an example of that which happens to people by the will of God, says "ninguno de los muertos que he visto en mi vida parecía tan muerto como ese pobre muchacho" (La Mala Hora, p. 59). The priest quickly says goodbye but the narrator says that "el Padre Angel comprendió que su estado de ánimo había cambiado con la visión del enfermo" (La Mala Hora, p. 59).

The episode gives compact expression to the tone of the novel. Human fantasy must be secondary to the concrete reality that is seen in everyday existence, regardless of whether or not the result is less artistic and less beautiful than subjective impressions of the imagination.

However, the novel also includes the fantastic in the spectacular events of a circus, in the lyrics of exaggerated "boleros" or love songs, in notices given over the radio, and most absurdly in the mayor's final recourse for the purpose of solving the mystery of the "pasquines": he asks that Casandra, the circus soothsayer, solve the mystery by recognizing the guilty party in a deck of cards. The fact that logical analysis has failed is intensified by

the enigmatic and irrational solution provided by Casandra: "...es algo muy raro, continuó Casandra con un melodramatismo calculado. Los signos eran tan evidentes que me dió miedo después de tenerlos sobre la mesa. Hasta su respiración se había vuelto efectista. --¿Quién es? --Es todo el pueblo y no es nadie. (La Mala Hora, p. 146)

The fact that the irrational human experience of superstition forced into a secondary position throughout the principal action, ends by being the only way to solve the carefully plotted realistic "who-dunit" action--which really means that the mystery is insolvable--identifies the work as that of Gabriel García Márquez instead of Ellery Queen or other masters of clue-dropping intrigues which inevitably lead to a well-ordered logical ending. It reflects the artistic vision which eludes the limits of rational experience and which later shapes the incredible world of the Buendías in Cien Años de Soledad. The theme of a common, enigmatic guilt which affects the entire town is later used to shape the vertiginous, self-destructive destiny of seven generations in Macondo.

The narrative style also shows a progressive control of language; in this novel, the author does not express himself by indirections as in La Hojarasca. A prime example of García Márquez' increasing confidence in narration is the use of vulgarities to express the brutal reality treated in La Mala Hora. Examples are abundant: "una puta muela" (p. 19)

"vete al carajo" (p. 57), "¡Mierda!" (p. 133).

Of course the significance is not that vulgarities and obscenities are used, because any dime-store literature has sensationalistic crudeness in language and material treated. Gabriel García Márquez, on the other hand, has previously used vulgarities rarely. An example is found in El Coronel, where the central character corrects the shoe repairman for using "malas palabras" and says that anything can be said without depending upon vulgarities to express negative feelings. However, even the old colonel finds only one word to sum up his frustrations and ultimate reactions to his existence: "mierda". Dramatically understated, the impact is vivid in image as well as in idiomatic connotations. García Márquez' use of vulgar language for irony at the end of El Coronel and throughout La Mala Hora shows increasing confidence to use the language necessary for precisely capturing the totality of each theme treated... even when obscenities are required. Later in Cien Años de Soledad this quality appears in the direct use of exaggeration and hyperbole to give full impact of a scene; in the use of multiple adjectives; in the use of simple almost naive metaphors and impressionistic reactions of the characters, in the use of a direct, unadorned story-telling point of view; and finally in the use of brief, compact sentences when they best express particular moments of the novel, especially in dialogue. In the conviction of his

personal freedom, his original artistic intuition gains dynamic force.

García Márquez' commitment to the narrative freedom of the novelist is supported by his reaction to the first edition of La Mala Hora in which editors cut out much of the crude language and tried to polish up artistically what he had originally written. Not only did he obtain a second edition which printed the novel in original form, but also in a foreward to La Mala Hora (México: 1966) disclaims authorship to the earlier edition

La primera vez que se publicó La Mala Hora en 1962, un corrector de pruebas se permitió cambiar ciertos terminos y almidonar el estilo, en nombre de la pureza del lenguaje. En esta ocasión, a su vez el autor se ha permitido restituir las incorrecciones idiomáticas y las barbaridades estilísticas, en nombre de su soberana y arbitraria voluntad. Esta es, pues, la primera edición de La Mala Hora.

The outstanding quality of García Márquez' control of language in La Mala Hora is its accurate reflection of external reality. The dialogue, signalled by many critics as the essential structure of the novel, "see Antonia Palacio's perceptive commentary in an article of Imagen, No. 4, Caracas: April 1967 "Gabriel García Márquez: La Mala Hora ," p. 15) becomes in itself description and atmosphere for the novel. It appears almost photographic in reproducing with convincing accuracy the life of the people. The smoldering, interior life of man and his circumstances is externalized in what Antonia Palacio calls

"una eslabonada cadena de impulsos, sus vísceras palpitantes" (p. 16).

Examples of the dramatic dynamism of the dialogue and the action, attributed to some degree to García Márquez' experience as a film script writer, are present throughout the novel. An example follows:

In La Mala Hora the episode of "Un día de estos" is presented after considerable development of the mayor's suffering and desperation with the abscessed tooth. The mayor does not arrive alone but with three bodyguards. They are not received by the dentist's son; instead they shoot the door down in the middle of the night, threaten to shoot the wife if she leaves her room, enter the dentist's office, search for and uncover the hidden weapons, and then force the scene of the extraction. The tone of the episode is one of bitter sarcasm, more intense than that of the short story.

El alcalde lo agarró por la muñeca.

-Anestesia- dijo.

Sus miradas se encontraron por primera vez.

-Ustedes matan sin anestesia- dijo suavemente el dentista.

.....

-Traiga las ampolletas- dijo...

-Supóngase que no hay- dijo el dentista.

-Tiene que haber, replicó...El dentista lo observó con una atención compasiva. Después lo empujó hacia el cabezal, y por primera vez dando muestras de impaciencia dijo:

-Deje de ser pendejo, teniente; con ese absceso no hay anestesia que valga (p. 67).

The first part of the dialogue is more compact and

direct in revealing the essential reason for the antagonism between the two than in the short story. The truthful communication, the fact that with abscess as bad as it is no anesthetic will be useful, comes only after the dramatic standstill between the two: "supóngase que no hay...Tiene que haber" (p. 67).

Examples are limitless of the tone conveyed in the dialogue, which is harshly sarcastic and bitter.

Not only does the dialogue externalize inner worlds and individual animosities and frustrations but it also encompasses the physical temperature of the novel. The smoldering, stifling heat is intensified in the reader's awareness by the reactions of the characters. We may cite an example of the heat reflected by subjective reaction.

The movie house agent externalizes his frustration at the priest's refusal to permit the showing of a film: "...el empresario lanzó un suspiro de desesperación. Esperó.. y ya sin pensar realmente en nada distinto del intenso calor del despacho...-Esto es un infierno- dijo" (pp. 25-26).

The focus is not on heat's external presence surrounding the characters' existence but rather on its mental, subjective reality escaping from the characters themselves and their inner worlds. It engulfs the novelistic world in a self-generated and self-tormenting atmosphere of penetrating suffocating heat. When individual smoldering worlds interlap, the entire town slowly kindles to a tense pitch

of pending explosion.

The "lluvia", a personal symbol of the author for bad times in El Coronel, becomes ever-present in La Mala Hora. It coexists with the suffocating heat of the human existences involved in the novelistic world. However, the doctor suffering from liver trouble during the rainy season does not say, as does the main character in El Coronel that things will be better with the dry season, which begins in December. Instead he says to himself "En diciembre...estaremos quince días en el mar" (p. 150). More important than the rain itself is the human atmosphere of misfortune and bad times it represents. However, the use of sensorial images such as heat and rain intensify concretely the tone and atmosphere of the novel.

The realism of La Mala Hora, the narrative attempt to externalize all human experience, and the attempt to make all novelistic occurrence visual and audible can be attributed to García Márquez' artistic commitment to reflect the reality of every day life in post civil war Colombia as well as to his experience in the movies. His commitment required accurate, objective portrayal of the social theme being treated, and his experience in the movies gave him the technique. The cinematographic technique limited the narration to that which could be seen or heard on the movie screen. It limited García Márquez to external reality; it trained him in making all human reality external.

In a personal interview with Armando Durán (previously quoted in this study) García Márquez admits the film's influence on his narrative art: "yo siempre creí que el cine, por su tremendo poder visual era el medio de expresión perfecta. Todos mis libros anteriores a Cien Años de Soledad están como entorpecidos por esa certidumbre. Hay un inmoderado afán de visualización de los personajes y las escenas, una relación milimétrica de los tiempos del diálogo y la acción, y hasta una obsesión por señalar los puntos de vista y el encuadre" (p. 25). This study of Cien Años de Soledad will attempt to show how García Márquez desire to create a visualization of characters and scenes becomes an essential asset to his finest novel.

According to García Márquez in his earlier mentioned interview with Alfonso Monsalve, La Mala Hora placed him against a wall (Monsalve, p. 4). I believe that the wall was García Márquez' acceptance of traditional ideas about reality and fantasy. A definite distinction was being made between the world of human experience which can be seen or heard and the world of human imaginative experience. In La Hojarasca the concrete world is the small room containing the coffin, a dead man and a few silent observers. The imaginative world is immediately set off from the scene by a stream of consciousness technique. The resulting fantastic and surrealistic occurrences are confined to each individual's inner world of memory and imagination. Their

role is that of psychological reality as differentiated from external reality.

In El Coronel No Tiene Quier Le Escriba, the majority of the short stories in Los Funerales de la Mamá Grande, and La Mala Hora, emphasis is upon the external reality. The world of the imagination or of the fantastic is secondary and confined usually to the role of dreams, or children's expressionistic distortion of reality, women's superstitions and prophecies, and to the world of fantasy and illusion of a traveling circus. In Cien Años de Soledad García Márquez breaks down the wall, fuses reality and fantasy, and creates a world, not of psychological realism, not of traditional realism, but of "magical realism".

The author answers for Monsalve the critics' attack that the irresponsible eruption of fantasy in the reality of Macondo weakens and detracts from the reality rather than elevates the totality to a dimension of fact: "...me interesa contar historias interesantes para el lector... Buscando me he dado cuenta de que la realidad en Latinoamérica, la realidad en que vivimos, en la que nos criamos, la que nos formó, se confunde diariamente con la fantasía" (Monsalve, p. 4).

In La Mala Hora, although it captures like a movie camera, accurately and dramatically, the everyday reality of many small towns of contemporary Latin America

García Márquez' novelistic art is limited. It has not captured the totality of human experience. In the interview with Armando Durán, García Márquez comments on the social novel or "la novela comprometida"

...Ahora bien, mis reservas personales sobre lo que se conoce como novela social, que es la nota más alta de la novela comprometida, se fundan en su carácter fragmentario, excluyente, maniqueísta, que condenan al lector a una visión parcial del mundo y de la vida. El fracaso de este tipo de novela en nuestros países nos autoriza a pensar que el lector latinoamericano, aunque no pueda expresarlo, se ha dado cuenta de aquella limitación. De modo que la gran paradoja de los escritores que con tanta buena fe han querido expresar el terrible drama político y social de nuestras mayorías, y nada más que ese, es que se ha convertido en los escritores más minoritarios del mundo: Nadie los lee. Sartre ha dicho que para recordarles a los franceses los horrores de la ocupación basta con escribir sobre un concierto de música militar alemana en un parque público. Esto me parece válido también para nosotros: los latinoamericanos, creo yo, no necesitan que les siga contando su propio drama de opresión e injusticia, porque ya lo conocen de sobra en su vida cotidiana, lo sufren en carne propia, y lo que esperan de una novela es que les revele algo nuevo (Durán, p. 29).

Armando Durán asks García Márquez what for him is an ideal novel. The Colombian author says "una novela absolutamente libre, que no sólo inquiete por su contenido político y social, sino por su poder de penetración en la realidad; y mejor aún si es capaz de voltear la realidad al revés para mostrar como es del otro lado" (Durán, p. 29) Such is the perspective of "magical realism" : present everyday reality in an unexpected and incongruent way so as to make it appear novel.

When Durán asks him how he defines reality, García Márquez says "lo único que sé sin ninguna duda es que la realidad no termina en el precio de los tomates. La vida cotidiana, especialmente en América Latina, se encarga de demostrarlo...Basta con leer los periódicos, o abrir bien los ojos, para sentirse dispuesto a gritar con los universitarios franceses: 'El poder para la imaginación.'...Yo creo que este sistema de explotación de la realidad, sin prejuicios racionalistas, le abren a nuestra novela una perspectiva espléndida. Y no se crea que es un método escapista..." (Durán, p. 31).

La Mala Hora, although principally realistic contains some elements which merit consideration in relation to Cien Años de Soledad and "magical realism": the use of images to externalize fantasmal realities, and the use of simultaneity for a compact vision of the town's activities and the overall novelistic structure employed.

The sensorial images in García Márquez' narrative world often achieve the dimension of private symbols. The "pasquín" becomes more than an absurd element causing social disorder; it becomes the externalization of town secrets. The "pasquín" becomes a personified threat to the consciences and order of the town. Possibly the widow Montiel is the most lucid interpreter of the "pasquín" mystery. She comments that the "pasquines" are "un sín-

toma de descomposición social...es un síntoma que todo se sabe tarde o temprano" (p. 120). The rain and the heat are atmospheric externalization of the human reality in the novelistic world. The social decomposition is conveyed principally through odors: "...el aire cargado de porquería de palomas"(p. 9); "padre Ángel sintió un olor a podredumbre...Trinidad, enferma desde el sábado, no había retirado los ratones muertos" (p. 161).

Two examples of fantastic images, linked to moments of human tragedy, which later are used in abundance in Cien Años de Soledad may be cited: when the police kill Pepe Amador for distributing the "pasquines" "había hormigas voladoras en el aire limpio" (p. 189); at the end of the novel "un pájaro extraviado apareció en el patio y estuvo como media hora dando saltitos de inválido por entre los nardos. Cantó una nota progresiva, subiendo cada vez una octava, hasta cuando se hizo tan aguda que fue necesario imaginarla" (p.196).

An outstanding example of the development of the use of similar imagery in Cien Años de Soledad is a comparison of José Arcadio Buendía's death scene and the blind woman's prophecy in La Mala Hora: "Está escrita...la sangre correrá por las calles y no habrá poder humano capaz de detenerla" (p. 161).

The use of simultaneity is one of the most effective qualities of the narrative impact of Cien Años de Soledad.

In La Hojarasca simultaneity was presented as the various psychological, impressionistic reactions of the characters to the same external stimulus. In La Mala Hora the effect is achieved when all the characters presented in fragments of the novel appear sequentially at the stroke of eight o'clock:

El padre Ángel se levantaba de la mesa...apagó la luz del patio...En un patio remoto canto un alcaravan...la viuda de Asis oyó la segunda campanada, y sin abrir los ojos preguntó: -Ya entró Roberto?- Una sirvienta acurrucada contra el quicio contestó...Un poco antes, Nora de Jacob había bajado el volumen del radio...Una voz demasiado distante para parecer real gritó un nombre en el horizonte, y empezaron a ladrar los perros.

El dentista no había acabado de escuchar las noticias. Recordando que Angela descifraba un crucigrama bajo el bombillo del patio, le ordenó sin mirarla: -Cierra el portón y vete a terminar eso en el cuarto. Su mujer despertó sobresaltada.

Roberto Asis...se levanto para mirar la plaza por la ventana entreabierta, y solo vió los almendros oscuros y la última luz que se apagaba en el balcón de la viuda de Montiel. Su esposa encendió el velador y con un susurro ahogado lo obligó a acostarse. Un perro solitario siguió ladrando...

En la calurosa recámara atiborrada de latas vacías y frascos polvorientos, don Lalo Moscote roncaba con el periódico extendido sobre el abdomen y los anteojos en la frente. Su esposa paralítica, estremecida por el recuerdo de otras noches como aquella, espantaba mosquitos con un trapo...Después de los gritos distantes, del ladrido de los perros y las carreras sigilosas empezaba el silencio. (pp. 141-142)

The effect of so many sequential activities and the ultimate silence is a foreshadowing of the history of the family Buendía in Cien Años de Soledad.

However, the silence in La Mala Hora is merely a

brief interlude. The action immediately picks up impetus; the plot gives the illusory appearance of reaching a climax. Violence breaks out in the streets and it appears that the open civil disorder and warfare have returned again.

However, as accurately noted by Alicia M. Alonso in an article of Sur, No. 314 (September, October 1968), "Gabriel García Márquez: La Mala Hora" (p. 91), the novel does not end with such an anticipated climax-conclusion. The suspense and the increasing tension of the novelistic world is dissipated in the appearance of an episode similar to the opening scene. The girl tells Padre Ángel "...y eso no es nada...: anoche a pesar del toque de queda y a pesar del plomo...e inició una sonrisa nerviosa antes de terminar la frase" (p. 198). The episode makes the novel appear to have begun again; it makes questionable the reality of what has gone before; it projects a novelistic vision that life is an endless succession of events and dramatic conflicts. The names and faces may change, minor actions may change, but basically human existence is going in circles and repeating itself.

With this incomplete episode the novel ends abruptly. The reader may infer that the "pasquín" appeared again despite all the chaos, and the suspense of an unsolved mystery begins again. However, at this point the novel stops; the mystery remains unsolved and the human drama remains unended. The fragmentary total effect of the

novel reflects what Ernesto Volkening calls "su visión de un mundo inconcluso" (Eco, No. 40, p. 293). The Buendía world in Cien Años de Soledad is, on the other hand, fated to a total conclusion; beginning and ending are predicted in a Sanskrit parchment.

CHAPTER IV

A STUDY OF "MAGICAL REALISM" AS ACHIEVED IN CIENT AÑOS DE SOLEDAD

In the novel Cien Años de Soledad, García Márquez wished to capture the realm of the irrational and the suprarational, of human imagination and fantasy, as integrated totally into everyday reality.

The novel is the story of the family Buendía, whose fate, determined with one hundred years of anticipation is externalized by Melquíades' Sanskrit parchment. Their story is one of expanding consciousness of the fate while moving through the sequential doors of sequential time. Only the ultimate cracking of the Sanskrit code by one of the descendants makes the entire kaleidoscope of individual and inter-related dramas simultaneous. In that moment the Buendías as a family lineage exist as a single instant of one hundred years in the infinity and the void of before and after.

With this in mind, the narrative techniques of flashbacks and flashforwards with no logically sequential pattern of occurrence are understandable. If all reality is a pre-destined single entity the consciousness of such reality can move at random, can repeat itself, or can go

as often noted by the mother, Úrsula: "Una vez más se estremeció con la comprobación de que el tiempo no pasaba, como ella lo acababa de admitir, sino que daba vueltas en redondo" (p. 285). The Buendía reality is a closed story from the instant of beginning; the drama is that of individual solitude in living their already finished story in sequential fragments of present time, haunted by premonitions of the future and memories of the past. On a more global level the solitude is also a family stigma because once the individual members are gone all evidence of them is erased from the memory of mankind and "las estirpes condenadas a cien años de soledad no tenían una segunda oportunidad sobre la tierra" (p. 351).

Cien Años de Soledad viewed as an example of the Proustian technique of "pure time", spatializes time in the instantaneous merging of images representative of the past with the moment of the present, symbolized in the translating of the parchment. The wind which wipes both translator and parchment from the face of the earth is symbolic of the effect which the author and reader have upon the characters upon finishing the novel. All is a mirage or illusion, not only complete in itself but also reflective of our own imaginative interpretation of it. It has been said that the power of an image lies not in itself but in the silence which follows it; García Márquez' technique of

erasing entirely the family Buendía and its history only intensifies the reality of what they have been.

The main purpose of this chapter will be to analyze "magical realism" in Cien Años de Soledad. García Márquez said in a previously mentioned interview with Armando Durán, "El origen de todos mis relatos es siempre una imagen simple; ...Esas imágenes originales, para mí son lo único importante: lo demás es puro trabajo de burro" (p. 32) The following study will be of the "trabajo de burro" which uses the image to give concrete form to the author's penetration of reality. It will consider García Márquez' choice of language and narrative structure which makes his vision of human reality sensorially accessible and intellectually verisimilar.

Close study of Cien Años de Soledad shows that the "imagen" considered as a concrete or mental reproduction of a past sensation, an idea made perceptible (sensorially appreciable) to the spirit by some material analogy, plays a decisive role in García Márquez' art. His use of images captures sensorially the diverse unforgettable characters; opens new nuances in the perception of abstract human experiences such as love, hate, horror, fantasy and death; creates the atmosphere of wonder and child-like, genesis discovery of everyday objects; and links occurrences of

fantasy to reality while at the same time creating a novelistic atmosphere of verisimilitud which erases the border maintained in previous works of García Márquez between the two. It illustrates the novelistic art of "magical realism".

The purpose of my study will be not so much to interpret the images which become private symbols in García Márquez' work, but to point out their use in creating the vivid, alive quality of each character. The novelist himself evades any determined interpretation of them. In an article in Imagen, No. 6, August 1967, "Esto lo contó García Márquez" the author is questioned about the symbolic meaning of the fighting cock in El Coronel No Tiene Quien Le Escriba. His answer is evasive: "Oye, en verdad, no sé qué pasa pero puedo confesarte que ese gallo no es más que un gallo. Lo escribí y lo coloqué allí como gallo y quiero que permanezca como tal" (p. 6). He doesn't support rationalization of images or reality. In his conversation with Armando Durán he supports acceptance of reality for itself and not for what it may mean rationally: "Yo creo que este sistema de explotación de la realidad, sin prejuicios racionalistas, le abren a nuestra novela una perspectiva espléndida" (p. 31).

First, this study will analyze the use of images used in character development. Samuel Montealegre, in an article

"Latinoamérica carece de una Élite Política: Habla Asturias" (El Tiempo, Bogotá, October 11, 1968) says: "Gabriel García Márquez está llamado a ocupar un primer lugar en las letras por la síntesis, precisión, y maestría en fijar los rasgos de sus personajes" (p. 5).

The images in his work play the role of private symbols which impressionistically express the author's penetration of his characters' total reality. Helpful to an understanding of the relations of image, symbol, and character is Barbara Pannwitt's The Art of Short Fiction, Boston, 1964: "Images and figures of speech--metaphor, simile, personification--contribute to...the delineation of character. Sometimes a particular image is mentioned so frequently in connection with a character that a pattern of association is created. This kind of pattern is called the character's 'signature'." (p. 40).

In Cien Años de Soledad this technique of giving a metaphorical "signature" to the characters is used in an outstanding and effective way. It is more intense due to the quality of four-dimensional characterization; not only do we see the characters three dimensionally (as length, width, and breadth) but also as reflected in fragments of their temporal dimensions. Main characters are seen through a counterpoint of past and present images in the memory of others or in their memory of themselves, as

as children and in subsequent stages of adulthood. This technique is similar to the Proustian technique of spatialization of time and memory. By fusing the image of the past with the reality of the present both authors make memory a tangible, sequential reality equally real and consequently inseparable from the present.

Two characters which are excellent examples of how the image is used to create four dimensional characters are the colonel Aureliano Buendía and Rebeca.

The character of colonel Aureliano Buendía is developed through constant flashbacks of memory in the context of the scene of a firing squad. In front of a "pelotón" he remembers "aquella tarde remota en que su padre lo llevó a conocer el hielo" (p. 1) and also "los pífanos y tambores y sonajas de los gitanos que una vez más llegaban a la aldea" (p. 21). He is also known by having cried in his mother's womb and having been born "con los ojos abiertos", by his seventeen sons of different mothers who are destined to carry incredible crosses of ashes on their foreheads due to their identity, by the "pescaditos de oro" which he fabricates to keep busy and alienated from the rest of the world and also which link him to persons of confidence, and by the "manta de lana" which he wears due to a psychosomatic chill which impregnates his loneliness. The image of the ice is repeated often and appears to be the most memorable

childhood experience. The juxtaposition of the memory externalized in the image of ice and the colonel's present moment in front of the firing squad or wrapped in his woolen shawl is an image of the tragedy of his existence. The man remains a boy, although the boy has suffered the disillusionment of becoming a man.

Rebeca is a vivid example of the use of metaphoric "signatures" to create character. García Márquez counterposes in the family's impression of her both her childhood image and traits and the eccentric widow they stumble upon many years later. As a child she arrives an orphan to the Buendía doorstep. A constant image associated with her is the sack of her parents' bones which she arrives with, and which later, independently of her presence, haunt the house with their "ruido de cloc cloc cloc". The bones in the latter situation not only evoke haunting recollections of Rebeca's connection to them but also attain an identity of their own. She has the traits of sucking her thumb, and of eating dirt when especially disturbed or insecure or frustrated. The latter trait appears not only in her childhood but also when she becomes a young woman. An example is: "Loca de desesperación, Rebeca se levantó a media noche y comió puñados de tierra en el jardín con una avidez suicida, llorando de dolor y de furia, masticando lombrices tiernas y astillándose las muelas con huesos

de caracoles. Vomitó hasta el amanecer." (p. 63). The image of a physically beautiful young woman suffering from such macabre habits, symbolic of her internal tensions, intensifies the total impact of her passion and desperation. The later image of the shouts which wake up all the neighbors the first nights after her wedding to the super-virile José Arcadio, who earlier was in such demand that he raffled off his sexual favors to the women of the town, are indicative of her "pasión desaforada". Later, when Rebeca becomes to the townspeople "una viuda solitaria que se alimentaba de tierra y cal de las paredes, y que en sus últimos años sólo se le vio dos veces en la calle con un sombrero de minúsculas flores artificiales y unos zapatos color de plata antigua" (p. 189), she remains in Úrsula's memory "la criatura de lástima que llevaron a la casa con el talego de huesos de sus padres" (p. 191). The juxtaposition of her childhood and her adult reality, as seen by others, with the image of her continued obsession of eating dirt makes the uncurbed passion incongruous with the shoes of silver and the tiny girl carrying the bones of her parents. Like the colonel, this multi-dimensional image of Rebeca intensifies the tragedy of her fate.

Briefly, we may point out some other characters who also have vivid metaphorical "signatures". The power of the image "signature" is that not only the omniscient

narrator is aware of them, but they also reoccur and are recognized by the various characters themselves in memories or visions.

Melquiades, the globe-trotting gypsy, is known by his "chaleco anacrónico y sombrero de alas de cuervo"; his "pergaminos" in Sanskrit, his wonders of the "imán", and other modern wonders he introduces to Macondo. Pietri Crespo is known by his unusual elegance for Macondo, his habit of dressing despite the heat in "la almilla brocada y el grueso saco de paño oscuro", his relations to "la pianola" and other "juguetes musicales". Pilar Ternera is known by "las barajas" by which she reads the future for the Buendías, her "risa explosiva" which resembles "tonalidades de órgano" and her "olor de humo". This olfactory image is Pilar's strongest and most identifying characteristic; it haunts the men of the Buendía lineage. Even her own son, ignorant of her maternal relationship to him, seeks her out for the difficult experience of becoming a man; with great horror she invents a way to deny him the intimacy she has shared with his father and uncle. In old age she becomes the selected advisor on matters of the passions and the heart, and at no time does she lose the "olor de humo" which identifies her to her men even in the dark. She exemplifies the fact that García Márquez does not limit himself to visual images only.

Another use of imagery, is the technique of making the mysterious and abstract of human experience concrete and specific. This narrative technique is also seen in Kafka's externalization of human fantasy as previously studied in the cockroach of Metamorphosis, and in the "real maravilloso" of Alejo Carpentier.

The major fear of the Buendía's mother Úrsula is that of an abnormal birth stemming from her marriage to a cousin. This fear becomes externalized in the curse of "un hijo de cola de cerdo". The image of a human with an animal tail symbolizes the worst disgrace which could befall a family. Its full significance can be understood by reference to the single images of "cola" and "cerdos" in La Hojarasca.

The experience of love-making is described by José Arcadio as "como un temblor de tierra" (p. 33). The experience of sexual desire is described by José Aureliano as "una sensación física que casi le molestaba para caminar, como una piedrecita en el zapato" (p. 57). The humor in the latter is created by the naive, childlike image the narrator uses to express an experience which is often exploited luridly or scientifically dissected in modern literature.

Frustrated love is externalized in Rebeca's obsession of eating "puñados de tierra"; and with Amaranta's "venda negra" the guilt of having rejected love as well as of

self-righteous virginity, is concretely exposed. Disillusion and alienation is seen in the colonel Aureliano's intense cold and "manta de lana". Shame is seen in Arcadio's reaction to being publicly called a bastard: "se enrolló como un caracol".

Death is vividly externalized in two totally different images: the death scene of the father José Arcadio and that of his son José Arcadio.

The former is an extraordinary example of García Márquez' poetically suggestive narrative skill: "Arcadio Buendía se consolaba con el sueño de los cuartos infinitos... Le gustaba irse de cuarto en cuarto, como en una galería de espejos paralelos...Pero una noche, dos semanas después de que lo llevaron a la cama, Prudencio Aguilar le tocó el hombro en un cuarto intermedio, y él se quedó allí para siempre, creyendo que era el cuarto real" (p. 124).

The latter is a vivid image in which the blood of the slain virile husband of Rebeca takes on an animated, self-sufficient reality. Like a movie camera, the narration captures every minute detail of the exaggerated scene to the extent of making it convincingly captivating instead of an incredible invention:

Tan pronto como José Arcadio cerró la puerta del dormitorio el estampido de un pistoletazo retumbó en la casa. Un hilo de sangre salió por debajo de la puerta atravesó la sala, salió a la calle, siguió en un curso directo por los andenes dispa-

rejos, descendió escalinatas y subió pretilles, pasó de largo por la Calle de los Turcos, dobló una esquina a la derecha y otra a la izquierda volteó en ángulo recto frente a la casa de los Buendía, pasó por debajo de la puerta cerrada, atravesó la sala de vistas pegado a las paredes para no manchar los tapices, siguió por la otra sala, eludió en una curva amplia la mesa del comedor, avanzó por el corredor de las begonias y pasó sin ser visto por debajo de la silla de Amaranta que daba una lección de aritmética a Aureliano José, y se metió por el granero y apareció en la cocina donde Úrsula se disponía a partir treinta y seis huevos para el pan.

.....

Siguió el hilo de sangre en sentido contrario, y en busca de su origen atravesó el granero, pasó por el corredor de las begonias donde Aureliano José cantaba que tres y tres son seis y seis y tres son nueve, y atravesó el comedor y las salas y siguió en línea recta por la calle, y dobló luego a la derecha y después a la izquierda hasta la Calle de los Turcos, sin recordar que todavía llevaba puestos el delantal de hornear y las babuchas caseras, y salió a la plaza y se metió por la puerta de una casa donde no había estado nunca, y empujó la puerta del dormitorio y casi se ahogó con el olor a pólvora quemada y encontró a José Arcadio tirado boca abajo en el suelo...

(p. 118)

The author has used traditional techniques of literary realism and hyperbole to make vividly real his own fantasy. Here it is appropriate to refer again to the line of dialogue in La Mala Hora in which an old woman predicts that "esta escrita...la sangre correrá por las calles y no habrá poder humano capaz de detenerla" (p. 161). The beauty of García Márquez' narrative in Cien Años de Soledad is that he takes language commonly used but not

sensorially vivid in normal usage, for example the cliché, and gives it new sensorial life. In short, he renews the language (which is the traditional role of the poetic sensibility).

He risks the criticism of naive expressions in an overly sophisticated literary world in order to investigate the possibilities of common phrases and common superstitions and attitudes as a means of penetrating the marvelous aspects of human daily existence. In short, Gabriel García Márquez is doing in his narrative art what de Chirico advocated in painting: "What is most of all necessary is to rid art of everything of the known which it has held until now...Thought must draw so far away from human fetters that things may appear to it under a new aspect." He, like García Márquez, wishes to wrench commonplace objects and also language out of their normal context so as to suggest a counter-reality.

The reference to de Chirico is pertinent to another use of imagery. The narration of Cien Años de Soledad gives an atmosphere of wonder and incongruency to everyday objects. The beginning of the novel introduces a world of genesis-like discovery. The images are distorted through the anachronistic imagination of Macondo (Rodríguez Monegal, p. 15). The result is that described by Isais Lerner in "A Propósito de Cien Años de Soledad, Ano XXVIII (January-February 1969) "total novedad de lo cotidiano" (p. 187).

To illustrate I will use the examples of "el hielo", "el imán", and the "daguerrotipo".

The image of ice is the central image upon which the credibility of the fantastic world of Macondo is based. It sets a mood for the entire novel, that of a world of fantasy in which ordinary life is viewed in child-like, imaginative misconceptions, but misconceptions which actually present a counter-reality. This counter-reality posed against commonly held reality creates an incongruity: the incongruity not only achieves the quality of humor but also creates unsuspected aspects of human sensibility.

Ice, a symbol of the exotic, is introduced in the first sentence of the novel: "Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo." Ice, a commonplace object in everyday life, is seen for the first time in Macondo when the gypsies bring it with them as a main attraction of their circus. The father of the Buendía family, who is described on the first page as one "cuya desaforada imaginación iba siempre más lejos que el ingenio de la naturaleza, y aún más allá del milagro y la magia" dares to whisper that the ice is "el diamante más grande del mundo": the gypsy corrects him that it is "hielo"; he and his son take turns touching it and the son shouts amazed that it is boiling.

The child's inaccurate observation indicates something about his past experience upon which he can judge the reality of the block of ice. Although an informed mind knows that boiling is the opposite of freezing, the child has known only the term boiling for any extreme temperature. Ice or anything frozen has never before existed in tropical Macondo. The father deepens the incongruently marvelous reaction to the ice when he exclaims: "Éste es el gran invento de nuestro tiempo" (p. 23).

García Márquez does not stop here, but continues to toy with the image in an effort to reflect the magical inner world which exists in his town of Macondo. He mentions the dream that José Arcadio, the father, had about the founding of Macondo: "Soñó esa noche que en aquel lugar se levantaba una ciudad ruidosa con casas de paredes de espejo" (p. 28). The narration continues: "José Arcadio Buendía no logró descifrar el sueño de las casas con paredes de espejos hasta el día en que conoció el hielo. Entonces creyó entender su profundo significado. Pensó que en un futuro próximo podrían fabricarse bloques de hielo en gran escala, a partir de un material tan cotidiano como el agua y construir con ellos las nuevas casas de la aldea. Macondo dejaría de ser un lugar ardiente." The fantastic scheme is made more incongruent by the reader's recognition of "paredes de espejo" as a possible allusion to the world of glass windows, which

to the Buendías at this time would have been even more miraculous than the illusive ice cube, and which to the reader is as commonplace as ice.

The treatment of the "iman", a common magnet, is similar. The gypsy Melquiades explains the movement of metal objects by the mysterious comment that "Las cosas tienen vida propia--todo es cuestión de despertarles el ánima" (p. 9). The ever inventive José Arcadio determines to use the instrument "para desentrañar el oro de la tierra." The gypsy, who is an honest man, warns him "Para eso no sirve" (p. 9). However, the determined Buendía does not believe the gypsy and starts an expedition with his magnet. Humorously, the narration says that "Lo único que logró desenterrar fue una armadura del siglo XV" (p. 10).

The image of "el daguerrotipo" is also used in relation to the magical, curious creativity of José Arcadio. With the introduction of a player piano into the house, his main interest is not in enjoying the music but in figuring out the mechanism of the piano. First, he decides to capture the "ejecutante invisible" in a daguerreotype. When that fails, he dismantles the pianola in an attempt to figure out its secret magic. His next scheme is to demand from the town priest, as the only scientific proof of His existence, a daguerrotype of God. The humor occurs from the dramatic irony of our realization, and his failure to realize, that

the camera is helpless in capturing the abstract, which cannot be seen by the human eye. Knowing García Márquez' background and contact with traditional, cinematic realism, one cannot overlook the irony of this particular image and José Arcadio's magical comprehension of it.

Besides the three mentioned distorted images, there is another which merits consideration, the image of "tres mil muertos". The public massacre of striking banana plantation workers is imbued with a haunting atmosphere of never having happened. The vivid images in José Arcadio Segundo's memory of the "tren de doscientos vagones cargados de muertos...de Macondo hacia el mar" (p. 285) take on a surrealistic incongruence through the opinions of the people who forgot the incident and the officials who say "Seguro que fue un sueño...En Macondo no ha pasado nada ni está pasando ni pasará nunca. Éste es un pueblo feliz" (p. 263). Reality and fantasy are surely counterposed, and yet which is reality and which is fantasy: the Buendía character never once doubts the reality of his memory.

Both stories co-exist inseparably and make more baffling the nature of the true story. This particular episode is a penetrating commentary on Latin America daily existence, especially in areas of extreme political suppression such as that expressed in Asturias' "political

surrealism" of El Señor Presidente. Fact and fantasy co-exist with no way to distinguish between the two.

The final analysis of this study of Cien Años de Soledad will attempt to show how García Márquez uses narrative style to merge the worlds of fantasy and reality and thus to create a novelistic atmosphere of verisimilitud wherein the border is erased between the two. In this novel he displays confidence in using language necessary for capturing his theme. The result is a narrative work in which inner worlds of human fantasy and outer worlds of environment, human dialogue and actions merge in equally externalized expression and thus equal literary reality. For such a theme the use of superarational occurrences and exaggeration are essential; the author's major problem, which he himself has indicated, was to find a style: "Mi gran dificultad siempre fue encontrar el tono y el lenguaje para que esto fuera creíble, para que fuera verosímil... para que esto se creyera" (La Novela, p. 27).

García Márquez continues discussing the tone and language of Cien Años de Soledad in an interview with José Domingo in Insula, No. 259, June, 1968: "mi problema más importante era destruir la línea de demarcación que separa lo que parece real de lo que parece fantástico, porque en el mundo que trataba de evocar esa barrera :

no existía. Pero necesitaba un tono convincente, que por su propio prestigio volviera verosímiles las cosas que menos lo parecían"(p. 6).

The tone he chooses is that of the Spanish "novela de caballería", which, he tells José Domingo, made the great discovery of reducing the wondrous to the level of the common. The narrative style he uses is the objective directness of telling a story.

As noted by Arthur Lundkvist in an article "García Márquez en Suecia: Superado el Provincialismo", in El Espectador, Magazine Dominical (Bogotá), October 20, 1968 "El autor adopta una actitud de cronista objetivo, especialmente en el relato de los elementos mas fantásticos" (p. 1). Evident is the influence of his experiments and achievements with traditional realism and the externalization of human reality.

García Márquez' work with films and his self-expressed intent to use the image is evident in the visualization of each scene and character. Two different critics recognize this quality in Cien Años de Soledad. In "Cien Años de Soledad" of Razón y Fábula, No. 3, September-October 1967, Andres Holguín says "...en el cual las técnicas del cine están con frecuencia presentes, la obra en realidad podría ser un guión de un film tal es la rapidez de las secuencias, el cambio súbito de escenografías, las transformaciones

del pueblo a de las pobres gentes de Macondo" (p. 131). In "Macondo Entre Una Sierra y Un Río", Magazine Dominical, El Espectador, December 1, 1968 Maese Lucanor says, "Para perfilar el aplanamiento de Macondo se descartan finezas estilísticas, impresionismos literarios, metáforas bruñidos...El proceso cinematográfico pausado, concreto, desciende con análisis exacto de visualización. Sólo se exige el calor, pero creado, no como ente cósmico sino como sensación que trépida en los seres o en la piel sudada...También el mismo proceso diseña esos individualizados agonistas como Rebeca...con fantasías íntimas o sus vegetales frustraciones" (p. 11).

In his tale of the prodigious Buendía family, García Márquez uses the narrative techniques of literary exaggeration and the element of the wondrous and the unexpected as constant occurrences. Many have noted similarities with the Rabelaisian humor of unlimited imagination. A critical study of Cien Años de Soledad in Mapocho, No. 16, Otoño 1968, Julio Ortega mentions "el mecanismo hiperbólico" and "la constancia de asombro en la misma crónica" (p. 16). According to Ortega, "Realidad y leyenda se funden así en Cien Años de Soledad, dándole a la obra una dimensión sorprendente..."

Isais Lerner explains that the fantastic is so non-analytically accepted as everyday occurrence by the

characters in the novelistic world of Macondo that the reader becomes convinced of their verisimilitud: "Esta fantasía no se basa en la total novedad que sorprende al lector con lo incomparable o no imaginado todavía. El método empleado por Gabriel García Márquez consiste en invadir la realidad cotidiana con lo insólito y ubicar en esta realidad a personajes capaces de aceptar sin sobresaltos, gracias a una especie de ignorancia tradicional que no nos condiciona a ningún pasado, las más variadas formas de la magia o la sinrazón" (Cuadernos Americanos, January-February 1969, p. 187).

The use of the imperfect, past perfect, and preterite tenses gives a fairy tale tone to the novel, which also weakens the reader's inclination to reject the fantastic as improbable. Ernesto Volkening in "Anotando al Margen de Cien Años de Soledad" of Eco, July 1967, says: "Cien Años de Soledad tiene, además de lo que 'consta en actas', su lado mítico...el imperfecto cuyo clásico ejemplo encontramos en los cuentos populares que son mitos venidos a menos y luego restaurados mediante la magia inherente al ritual e ingenuo 'érase una vez' de las palabras iniciales. Los tiempos que así evoca, mejor dicho, invoca el narrador se distinguen del nuestro, no de la manera como una época ya remota...sino primero que todo, por el hecho de representar una era similar a la edad de oro...Distinta era la

vida, y más grandes, más recios, más espléndidos, en fin eran los hombres" (p. 267).

Volkening mentions that the modern narrative, on the other hand, tends to use the present to dramatize the immediacy of the tale (p. 265). However, García Márquez recognizes that the break from modern narrative was necessary to tell his tale of Macondo. In his interview with José Domingo he says

...es decir, había que contar el cuento simplemente, con el lenguaje con que lo contaban los abuelos. Fue una tarea muy dura la de rescatar todo un vocabulario y una manera de decir las cosas que ya no son usuales en los medios urbanos en que vivimos los escritores, y que están a punto de perderse para siempre. Había que servirse de ellos sin temor y hasta con un cierto valor civil, porque siempre estaba presente el riesgo de que parecieran afectados y un necesario para no eludir la sensiblería, el melodramatismo, lo cursi, la mixtificación moral, las grandes mentiras históricas y otras tantas cosas que son verdad en la vida, y no se atreven a serlo en la literatura. Alguien que me merece mucha gratitud me ha dicho que el gran mérito de Cien Años de Soledad no es haberla escrito, sino haberse atrevido a escribirla.

(Domingo, p. 6)

The remainder of this study will attempt to analyze Cien Años de Soledad and its mixture of the fantastic with everyday reality; the interruption of everyday events by activity of the imagination or traditional agents of magic: premonitions, predictions, and visions; auto-determinism of objects; coincidental and often exaggerated activity of nature and animals in moments of human crisis; exaggeration of unusual human experiences and powers; and

verisimilitud of fantastic events which would not be credible to anyone--not even the irrational community of Macondo.

Alicia Alonso says in her article, previously cited, "Hay detalles que llevan inevitablemente a la confrontación de mundos..." Truly, the said novel counterposes simultaneously the poetic world of the imagination and world of prosaic, often brutal reality." (Alonso, p. 92)

The opening sentence introduces us immediately to the intent and style of the author: "Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo." The memory of a fantastic afternoon in which the colonel as a child knew ice for the first time becomes an integral part of a firing squad scene. Through the victim's memory, the latter, a common scene of the Latin American socio-political reality and of social protest literature, opens unexpectedly the door to the world of Macondo. Both the firing squad and Macondo coexist in Aureliano Buendía's experience of reality in this particular moment.

The next sentences insinuate the fact that Macondo is no ordinary world; in effect, they create an atmosphere of "Once upon a time..." From the start, García Márquez prepares the reeader's anticipation of the unexpected or unusual and thus attains the tone of verisimilitud for any

fantastic events which may follow. Macondo is described in this way: "Macondo era entonces una aldea de veinte casas de barro y cañabrava construidas a la orilla de un río de aguas diafanas que se precipitan por un lecho de piedras pulidas, blancas y enormes como huevos prehistoricos. El mundo era tan reciente, que muchas cosas carecían de nombre, y para mencionarlas había que señalarlas con el dedo. Todos los años, por el mes de marzo, una familia de gitanos desarapados plantaba su carpa cerca de la aldea, y con un grande alboroto de pitos y timbales daban a conocer los nuevos inventos." (p. 167).

Not only is the firing squad scene simultaneously visualized with the world which is so new that things lacked names, but also with the arrival of the gypsies, the circus, and isolated anachronism confronts the world of political intrigues and consequential executions.

The gypsies and the circus disappear and re-appear periodically throughout the novel. The constant appearance of the images of these agents of magic and illusion give external reality to the elements of imagination and fantasy which condition the world view of the inhabitants of Macondo. In such a world anything becomes probable.

Visions, walking ghosts, and premonitions are an integral part of the Buendía story. These are no artifices of a character's imagination; they are characters created

by the narrator to have an independent literary reality of their own. The narrator says "los recuerdos se materializaron por la fuerza de la evocación implacable, y se paseaban como seres humanos por los cuartos clausurados" (p. 139). These walking memories become verisimiles in the characters' awareness of the reality of their own visions and in their consciousness of the reality of each others visions: "En este estado de alucinada lucidez no solo veían las imágenes de sus propios sueños sino que los unos veían las imágenes soñadas por los otros. Era como si la casa se hubiera llenado de visitantes" (p. 45).

The major specters of the story are Prudencio Aguilar, the man killed by the original José Arcadio, Melquiádes, and José Arcadio himself. The other characters not only are aware of them, but they talk to them, seek comfort from them, and sometimes become bothered by their presence. However, they are never seen as specters but as accepted household members.

Prudencio is the first to appear in the lives of Úrsula and José Arcadio. After José Arcadio has killed him, he haunts their house until they agree to move from the town. The specter is seen in different settings, first by Úrsula and then by José Arcadio who talks with him:..."José Arcadio fastidiado por la alucinaciones de su mujer, salió al patio...alli estaba el muerto...-Vete al carajo- le gritó

José Arcadio Buendía. -Cuántas veces regreses volveré a matarte. Prudencio Aguilar no se fue, ni José Arcadio Buendía se atrevió a arrojar la lanza. Desde entonces no pudo dormir bien... -Está bien, Prudencio- le dijo. -Nos iremos de este pueblo..."(pp. 26-27) Later on in José Arcadio's old age, the narrator has conditioned the reader to not be surprised by the appearance of the specter nor by the fact that he is the one who touches José Arcadio on the shoulder in a room other than that of reality at the time of José Arcadio's death(p. 124).

The second specter to appear is Melquíades, whose tribe has been reported "borrada de la faz de la tierra por haber sobrepasado los límites del conocimiento humano" (p. 40). But the ancient globe-trotting gypsy re-appears: "Era Melquíades...Había estado en la muerte, en efecto, pero había regresado porque no pudo soportar la soledad"(p. 49). Later on in the story, Melquíades appears again to one of the descendants of the Buendía family. Although the youth didn't know the gypsy personally, he immediately recognizes him as Melquíades due to a hereditary memory passed down in the family lineage: "Un mediodía ardiente, mientras escrutaba los manuscritos, sintió que no estaba sólo en el cuarto. Contra la reverberación de la ventana, sentado con las manos en las rodillas, estaba Melquíades... Aureliano Segundo lo reconoció de inmediato, porque aquel recuerdo hereditario se había transmitido de generación en

generación, y había llegado a él desde la memoria de su abuelo" (p. 161). The narrator treats him as a constant member of the Buendía tale and his unexpected appearances are thus not unexpected.

The most outlandish image of a specter in the Buendía household is the father of the family, José Arcadio. He dies tied to a tree in the back of the house. The image may be a possible allusion to the cliché of "el árbol familiar" of "family tree". His specter is first seen in an episode with his wife at the time of a family crisis... the false alarm death of the colonel Aureliano. When Úrsula is certain because of a premonition that her son is dead, the narration continues: "Miró hacia el patio, obedeciendo a una costumbre de su soledad, y entonces vio a José Arcadio Buendía, empapado, triste de lluvia y mucho más viejo que cuando murió... Estaba todavía bajo el castaño, sollozando en las rodillas de esposo, cuando llevaron al coronel Aureliano Buendía envuelto en la manta acartonada de sangre seca y con los ojos abiertos de rabia. Estaba fuera de peligro." (p. 156). Mingled between the melodrama of a fatal premonition, extreme sorrow, and the climactic scene of the colonel wrapped in his shawl covered with dry blood, but yet not dead, is the fantastic reality of Úrsula crying over the knees of her dead husband. The narration moves ahead with more kaleidoscopically changing and surprising

events.

When the banana company and modern civilization invades Macondo with so many incredible inventions that the narration says "Era como si Dios hubiera resuelto poner a prueba toda capacidad de asombro...hasta el extremo de que ya nadie podía saber a ciencia cierta donde estaban los límites de la realidad" (p. 195), José Arcadio's specter is not content to stay tied to the tree. He takes on a reality independent of the other characters, one related concretely by the narrator: "Era un intrincado frangollo de verdades y espejismos, que convulsionó de impaciencia al espectro de José Arcadio Buendía bajo el castaño y lo obligo a caminar por toda la casa aun a pleno día" (p. 189). We are told of the inconvenience that his presence places upon Fernanda: "Fernanda vagaba sola entre tres fantasmas vivas y el fantasma muerto de José Arcadio Buendía, que a veces iba a sentarse con una atención inquisitiva en la penumbra de la sala, mientras ella tocaba el clavicordio" (p. 221). The reality of the specter's presence is merged with Fernanda's activities and her acceptance of his ever-constant presence, merged so skillfully that we believe in his reality.

Humor is created by the grotesque scene of the colonel taking care of his basic needs beneath the tree to which his father's specter is tied without noticing the way his

father, invisible to him but not to the narrator, is affected by the action. The minute details and realistic narration are similar to elements much praised by critics in El Coronel No Tiene Quien Le Escriba: "Se puso los pantalones estrechos, pero no se cerró las presillas ni se cerró las presillas ni se puso en el cuello de la camisa el botón de oro que usaba siempre, porque tenía el propósito de darse un baño. Luego se puso la manta en la cabeza, como un capirote, se peinó con los dedos el bigote chorreado, y fue a orinar en el patio. Faltaba tanto para que saliera el sol que José Arcadio Buendía dormitaba todavía bajo el cobertizo de palmas podridas por la llovizna. Él no lo vió, como no lo había visto nunca, ni oyó la frase incomprensible que le dirigió el espectro de su padre cuando despertó sobresaltado por el chorro de orín caliente que le salpicaba los zapatos" (p. 226). The scene is described so realistically that the presence of the specter is no more to be doubted than the colonel's basic need. The narrator describes both with similar conviction.

The presence of premonitions, predictions, and their ultimate validity plays an important role in the history of the Buendías. Although each event could be no more than coincidence, the atmosphere of the novel gives the air of mystery and fate to them. Some examples follow:

Aureliano predicts the arrival of Rebeca to Ursula: "Aureliano fijo en ella una mirada que la envolvió en un ámbito de incertidumbre. -Alguién va a venir- le dijo"(p.41).

Another example is: "Úrsula destapó la olla de la leche en el fogón extrañada de que se demorara tanto para hervir y la encontró llena de gusanos. -Han matado a Aureliano- ...al anochecer vió a través de las lágrimas los raudos y luminosos discos anaranjados que cruzaron el cielo como una exhalación, y pensó que era un señal de la muerte... (p. 156).

The fate of Macondo is predicted by Melquiádes, negated by José Arcadio, but faithfully fulfilled as written in the Sanskrit parchment which encompasses the entire history of the Buendia family. The family is fated with one hundred years of anticipation: "Una noche creyó encontrar una predicción sobre el futuro de Macondo. Sería una ciudad luminosa con grandes casas de vidrio donde no quedaba ningún rastro de la estirpe de los Buendía. -Es una equivocación- tronó José Arcadio Buendía. -No serán casas de vidrio sino de hielo, como yo lo soñé y siempre habrá un Buendía por los siglos de los siglos" (p. 53).

The lives of various family members are fatally affected by their fortunes as predicted in the deck of cards of Pilar Ternera. An example is the sad destiny of Aureliano José. "Ella lo vió en los naipes. -No salgas esta noche- le dijo. -Quédate a dormir aquí.-... Aureliano José estaba

destinado a conocer con ella la felicidad...pero la bala de fusil que le entró por la espalda y le despedazó el pecho, estaba dirigida por una mala interpretación de las barajas" (pp. 135-136).

Not only the magic of gypsies, the circus, and fortune tellers give the necessary fantastic atmosphere for the Buendía story. Also integral to the novelistic structure is the fact that the objects and the elements have a life of their own: a form of autodeterminism.

An example of this autodeterminism of objects is: "En cierta ocasión, meses después de la partida de Ursula, empezaron a suceder cosas extrañas. Un frasco vacío que durante mucho tiempo estuvo olvidado en un armario se hizo tan pesado que fue imposible moverlo. Una cazuela de agua colocada en la mesa de trabajo hirvió sin fuego durante media hora hasta evaporarse por completo...Un día la canastilla de Amaranta empezó a moverse con un impulso propio y dio una vuelta completa en el cuarto ante la consternación de Aureliano, que se apresuró a detenerla" (p. 37). Another example of autodeterminism of objects is that of the blood scene, in which the blood seems to move voluntarily and by its own power (p. 118). Both examples show the literary freedom the narrator is using to relate his theme: a human world where there is no barrier between fact and fantasy.

The world of nature is an essential part of Macondo. Great disturbances or unusual cosmic activities occur, coinciding with traumatic family experiences such as love, death, and total destruction. Andrés Holguín says, "Aquí la poesía está representada por la fábula, por una leyenda íntimamente articulada con la narración...Realidad y leyenda se funden así en Cien Años de Soledad dándole a la obra una dimensión sorprendente, a veces un tinte alucinante. Pero, sabiamente, el escritor regresa pronto a su realismo, a su relato directo, voluntariamente prosaico, moviéndose de este modo entre dos aguas especialmente sugestivas" (p. 137).

Some of the more important images of nature are: "llovizna de flores", "mariposa", "discos anaranjados", "pajaros desorientados", "hormigas voladoras" and "el viento".

When the father of the Buendía family dies, a drizzle of flowers falls upon Macondo: "...vieron a través de la ventana que estaba cayendo una llovizna de minúsculas flores amarillas...Tantas flores cayeron del cielo, que las calles amanecieron tapizadas de una colcha compacta, y tuvieron que despejarlas con palas y rastrillos para que pudiera pasar el entierro" (p. 125).

The fantastic scene makes a direct transition to realism in the following chapter:

"Sentada en el mecedor de mimbre, con la labor interrumpida"

pida en el regazo, Amaranta contemplaba a Aureliano José con el mentón embadurnado de espuma, afilando la navaja barbera en la penca para afeitarse por primera vez" (p. 125).

The image of the "mariposas amarillas" appears with the love affair of a renegade Buendia woman and her common but prodigious lover Mauricio Babilonia. The first day of his appearance at the Buendía home he startles Fernanda the mother with his humble social class and the appearance of butterflies: "No le permitió siquiera pasar de la puerta que un momento después tuvo que cerrar porque la casa estaba llena de mariposas amarillas" (p. 243).

Later, Meme the daughter realizes that the yellow butterflies are a constant indication of the presence of Mauricio: "...comprendió que las mariposas amarillas tenían algo que ver con él. Mauricio Babilonia estaba siempre en el público de los conciertos, en el cine, en la misa mayor, y ella no necesitaba verlo para descubrirlo, porque se lo indicaban las mariposas" (p. 245). The image becomes a "signature" of the lover as well as an externalization of the magic of infatuation. The mother has the lover shot; later Mauricio's death is externally manifested when Meme, confined to a convent for life, sees the death of the last butterfly which accompanies her: "Había pasado mucho tiempo cuando vió la última mariposa amarilla destrozándose en las aspas del ventilador" (p. 251).

The images of "discos anaranjados", "pájaros desorientados", and "hormigas voladoras" symbolize cosmic disturbances occasioned by the death of a Buendía.

When Úrsula dies, "Santa Sofía de la Piedad tuvo la certeza de que la encontraría muerta de un momento a otro, porque observaba por esos días un cierto aturdimiento de la naturaleza:...una noche vio pasar por el cielo una fila de luminosos discos anaranjados. Amaneció muerta el jueves santo" (p. 291). Another extraordinary event is that the day of her burial "ese mediodía hubo tanto calor que los pájaros desorientados se estrellaban como perdigones contra las paredes y rompían las mallas metálicas de las ventanas para morir en los dormitorios." The bird incident is followed by the matter of fact observation that "Al principio se creyó que era una peste" (p. 291).

Later, the death of Amaranta Úrsula, who most resembled the mother of the lineage, also is marked by "discos anaranjados" (p. 348). There is a possible allusion to the common cliché that a fallen star means the death of someone.

The death of colonel Aureliano, like that of the pasquin distributor in La Mala Hora, is foreshadowed by the appearance of "hormigas voladoras". This is the scene which occurs before he dies: "El aire lavado por la llovizna de tres días se llenó de hormigas voladoras. Entonces cayó en

la cuenta de que tenía deseos de orinar...Entonces fue al castaño, pensando en el circo, pero ya no encontró el recuerdo. Metió la cabeza entre los hombros, como un pollito, y se quedó inmóvil con la frente apoyada en el tronco del castaño" (pp. 228-229).

The destruction of the family and of their history written in Sanskrit occurs when a sudden, strong wind wipes them from the face of the earth and from the memory of mankind. More than a disturbance of nature, the wind plays the role of a narrative technique for clearing the stage of the Buendía reality.

Another element in narrative art which aids in merging fantasy and reality as one, is that of exaggeration. This exists in everyday speech and García Márquez makes it exist in the everyday reality of Macondo...not in speech but in actual occurrences.

The first example can be compared with a similar phrase from the realistic short story of El Coronel No Tiene Quien Le Escriba. In the short story the narration says "Llovió toda la semana" (p. 45). In Cien Años de Soledad the narration says "Llovió cuatro años, once meses, y dos días. Hubo épocas de llovizna en que todo el mundo se puso sus ropas de pontifical y se compuso una cara de convaleciente para celebrar la escampada, pero pronto se acostumbraron a interpretar las pausas como anuncios de recrudeci-

miento" (p. 267). The absurd duration of the rain is made acceptable by the precise numerical terms in which it is stated.

The classical literary theme of love and infatuation does not escape treatment of this technique of unlimited exaggeration. One example is that of the colonel's adoration of Remedios: "La casa se llenó de amor. Aureliano lo expresó en versos que no tenían principio ni fin...y en todos aparecía Remedios transfigurada: Remedios en el aire soporífero de las dos de la tarde, Remedios en la callada respiración de las rosas, Remedios en la clepsidra secreta de las polillas, Remedios en el vapor del pan al amanecer, Remedios en todas partes y Remedios para siempre" (p. 63). The vivid images counterposed with the transfigured image of Remedios gives a humorous incongruity which penetrates the mystery of infatuation.

Another equally powerful image exaggerated to its fullest potential to express the sentimental intuition of a loved ones presence is that of the "mariposas amarillas" which bind Meme to Mauricio Babilonia.

Yet another example is the outlandish fertility of Petra Cotes. She is so fertile that her mere presence creates an incredible proliferation of livestock and makes Aureliano Segundo a rich man. Aureliano says that "su buena estrella no era cosa de su conducto sino influencia

de Petra Cotes, su concubina, cuyo amor tenía la virtud de exasperar a la naturaleza...Le bastaba con llevar a Petra Cotes a sus criaderos, y pasearla a caballo por sus tierras para que todo animal marcado con su hierro sucumbiera a la peste irremediable de la proliferación" (p. 166). García Márquez does not stop with this exaggeration, but true to "magical realism", goes on to illustrate it. Her powers work incredibly on rabbits and cows:... "sintió un estruendo en la pared del patio. -No te asustes- dijo Petra Cotes. -Son los conejos.- No pudieron dormir más, atormentados por el tráfago de los animales. Al amanecer, Aureliano Segundo abrió la puerta y vió el patio empedrado de conejos, azules en el resplandor del alba. Petra Cotes muerta de risa, no resistió la tentación de hacerle una broma. -Éstos son los que nacieron anoche- dijo. -¡Que horror!-dijo él. ¿Por qué no pruebas con vacas? Pocos días después, tratando de desahogar su patio, Petra Cotes cambió los conejos por una vaca que dos meses más tarde parió trillizos" (p. 167).

The examples of such exaggeration, foreshadowed in the short story "Los Funerales de la Mamá Grande", are numerous. Another example is the beauty of Remedios, la bella. From the beginning the narrator says "En realidad, Remedios, la bella, no era un ser de este mundo" (p. 172). He intensifies her legendary beauty with the non-visual image of her "olor": "Hombres expertos en trastornos de amor, probados

en el mundo entero, afirmaban no haber padecido jamás una ansiedad semejante a la que producía el olor natural de Remedios, la bella" (p. 200). True to his allegorical style, Garcia Marquez then illustrates the disastrous effects of the woman. In a scene where a man climbs on top of the bathroom to peer in when she bathes, this occurs: "...el hombre apenas alcanzó a lanzar un grito de terror, y se rompió el cráneo y murió sin agonía en el piso de cemento. Los forasteros...percibieron en su piel el sofocante olor de Remedios, la bella" (p. 202). After the incident the legend grows that "el olor de Remedios, la bella, seguía torturando a los hombres más allá de la muerte, hasta el polvo de sus huesos" (p. 202). Other illustrations of her absurd affect on the men who look upon her or smell her are many; they represent the unlimited narrative freedom García Márquez allows himself in order to penetrate the the human trait of idealizing and creating legendary figures.

The final and most powerful example of exaggeration and the fantastic which this study will consider is when Remedios, la bella who is not "un ser de este mundo" gives reality to the Christian superstition--or belief--of ascension into heaven, body and soul. Remedios one day disappears into the sky with the family sheets billowing out around her. This event is radically different from other elements of fantasy in Cien Años de Soledad which could be believed by the

credulous; by its very nature it is incredible to anyone. However, through narrative art, García Márquez bridges the gap between such fantasy and verisimilitud. This accomplishment makes the incident the obra maestra of García Márquez' "magical realism", and by its verisimilitud it is also the colmo of humor.

We can understand better the art of true "magical realism", in which that which would not be credible to anyone--not even the community of Macondo--is nevertheless made to seem probable and verosimilar, by considering the secret of the incident's verisimilitud. In the ascension scene, García Márquez uses a commonplace object, the sheets, to link the supernatural occurrence with accepted reality. Similar literary technique was used in chivalric tales as in Amadís de Gaula. In a sense their role is to distract from the immediate rejection of the incident's probability. The image Fernanda describes is "la decía adiós con la mano, entre el deslumbrante aleteo de las sábanas que subían con ella, que abandonaban con ella el aire de los escarabajos y las dalias, pasaban con ella a través del aire donde terminaban las cuatro de la tarde, y se perdieron con ella para siempre en los altos aires donde no podían alcanzarla ni los más altos pájaros de la memoria" (p. 205). The townspeople's and the reader's disbelief of the miraculous occurrence is gradually con-

quered by Fernanda's constant laments on the loss of the white sheets and her prayers that God at least send the sheets back.

CHAPTER V

SUMMARY

This brief analysis of the "magical realism" of Cien Años de Soledad tried to show how novelistic style has externalized realms of human fantasy: that of memory, imagination, emotions, and exaggeration. The result is that in Macondo, fantasy is as real as external reality and the juxtaposition of both creates a new reality which is surprising, humorous, and magical. The narrative tone is one of the controlled objective chronicle and the content is unlimited subjective fiction. This fiction, however, has the unique quality of being taken directly from the irrational reality of everyday activities, events, cultural, myths, and traditional figures of speech. Through the sensibility of García Márquez' art, common reality is perceived as incongruous, novel, and surprisingly marvelous.

He tells the tale of Macondo with the unlimited narrative freedom of the "novela de caballería", drawing the fantastic details from present day Latin American tropical small-town reality. He externalizes human reality and fantasy in the concrete form of allegory and the parabel; he gives the fourth dimension of Proustian "pure time" to his characters by juxtaposing images of past and present,

and to the whole Buendía family by the simultaneity of the events of one hundred years coming alive for Aureliano Babilonia as he succeeds in translating the Sanskrit prophecy. Like de Chirico he transforms everyday reality and commonplace objects by perceiving them in an incongruous or mysterious manner.

In terms of Angel Flores' observations on "magical realism", García Márquez has also created a kaleidoscope of confusion within the clarity of the family's pre-destined fate and has repudiated excessive sentimentalism by use of literary images and techniques to create a tragicomic atmosphere around the intellectual, abstract theme of the solitude of the human condition. According to Gómez - Gil a basic pessimism about the destruction of the best in a human being by society, civilization, and reality is expressed in a poetic, lyrical, metaphorical way. García Márquez treats the multidimensional human reality of the rational and irrational. He also uses the counterpoint of various levels of narration, free association of ideas and images, fragmentation of chronological time in multiple dimensions, multiple protagonists, and cinematographic techniques (Gómez-Gil, p. 671)

The "ficción cerrada" about Macondo and the Buendías erases the barrier García Márquez had earlier placed in previous works between fantasy and traditional realism; in

Cien Años de Soledad everything is made verisimilar through narrative style and results in humor due to acceptance of that which should be absurd and unreal. The simplicity of presentation--that of a fantastic story of a prodigious family--disguises present day reality which has been perceived from an unusual, startling perspective. Mystery and magic has claimed its in the novelistic expression of human reality.

Claude Fell in an article translated from Le Monde for Lecturas Dominicales, April 7, 1968 says "Si lo irreal se mezcla constantemente en el relato no es bajo la forma de la epopeya o de lo fantástico, sino bajo la de lo 'maravilloso' con caracter simbólico que acerca mucho el libro a la parábola bíblica o al cuento infantil. Curiosamente la 'simplicidad de espíritu' con frecuencia impregnada de humor, que preside todo el relato, lejos de concluir en la esquematización abusiva de la realidad colombiana, nos da por el contrario, toda su atrayente (u horrible) complejidad" (Fell, p. 5)

In Cien Años de Soledad García Márquez made no dividing line between psychic reality and external reality; they are inseparable and thus both dramas may be treated with the same narrative style as if they were one and the same. The result is the unforgettable Buendía family, Macondo, and a

unique Latin American mutation of the universal artistic tradition of "Magical Realism".

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